

THE ETUDE

Music Magazine



March 1935

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Always Enjoyable to Pianists and to Audiences for Whom They Play— THE PLAYING OF PIANO DUETS

PIANO STUDENTS should be encouraged to use this interesting medium for the rendition of delightful music and for the continued development of their pianistic abilities.

For **AVERAGE PLAYERS**, four-hand numbers provide a splendid form of diversion and serve as welcome entertaining features for home, community, church, lodge or other social groups.

PROFICIENT PIANISTS in joining forces to play piano duets give their programs variety and a touch of the novel.

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Compiled and Edited by
DR. HANS HARTMAN

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While not extremely difficult, these 26 high character piano duets, for an adequate rendition, require performers of some ability. They are not arrangements. All are original writings for two players at one piano.

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Extremely interesting piano four-hand arrangements of favorite light overtures are given in this volume of 170 pages. (It may be well here to note that this same compilation comes for piano solo, the two volumes together being adapted to use in two-piano sit-hand playing.)

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By CYRIL SCOTT. Price, \$1.25
An extremely interesting set of three piano duet compositions by one of the most outstanding composers of the day. There is nothing ponderous about these duets, but true musicians will find great pleasure in using them in the artistic interpretations and flexible renditions that they deserve.

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A favorite album of 16 easy duets. Both parts are about grade two. These are just the type of duets that two young players naturally enjoy performing together.

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It is doubtful if any collection of substantial piano duets approaches anywhere near this compilation in popularity. There is quite a variety and these duets are attractive and impressive, yet players in grades three and four may handle most of them, although several are a little more difficult.



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The most popular marches of the "March King" make splendid piano duets, particularly since they retain much of the ornamentation used in the original band compositions. Those who like spirited piano duets will be thrilled with these fine duet arrangements of Sousa's glorious, virile inspirations.

MUSIC LOVERS' DUET BOOK

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This compilation stands in high favor. It gives 26 well-balanced piano duets for lovers of ensemble playing. These duets in point of difficulty are in the intermediate grades. These include a good portion of some of the best choices from works of contemporary writers, together with a few well arranged gems from such composers as Mozart, Schubert, Gluck and Liszt.

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Twenty-two good, effective piano duet arrangements of immortal melodies from the standard grand operas. These offer no great technical difficulties for any players who have studied three or four seasons.

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Favorite

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Grade 1½
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Little Indian Chief, Strickland 30
Little Festival (March) Wright 40
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The Color Guard (March) Felton 60
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Power and Glory (Fraternal March) Sousa 70
The Stars and Stripes Forever (March) Sousa 75
Shower of Stars (Pleasant Ettoiles) (Caprice) Wachs 75

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Sea Gardens, Cooke 50
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The Country Band, Johnson 60
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Garden of Roses, Ritter 60
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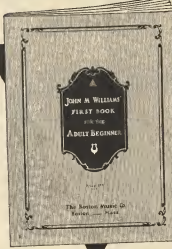
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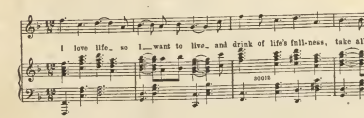
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THE ETUDE MUSIC MAGAZINE

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. at Philadelphia, Pa., under the name of THE ETUDE MUSIC MAGAZINE, right, 1935, by Theodore Presser Co., for U. S. A. and Great Britain.

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Entered as second-class matter January 16, 1884, at the P. O. at Philadelphia, Pa., under the name of THE ETUDE MUSIC MAGAZINE, right, 1935, by Theodore Presser Co., for U. S. A. and Great Britain.

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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIII No. 3 MARCH, 1935

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

A RICHARD STRAUSS FESTIVAL, in honor of the seventieth anniversary of the composer's birth, was held lately at Amsterdam, Holland, when the composer was present to conduct a performance of his latest opera, "Ariane," as well as some of his symphonic works on the programs of the Concertgebouw.

THE THIRTY-FIFTH "American Composers Concert" was presented on December fifth, by the Rochester Symphony Orchestra, with Dr. Howard Hanson conducting. Composers, represented at the event, were Herbert Ingham and Marjorie Trueman MacKown (with works in their first performance), Timothy M. Spelman, Paul White and Dr. Hanson.

HANDEL'S "MESSIAH" had a rather unique performance on December 23rd, when given at Long Beach, California, by the Long Beach Civic Chorus, with the Long Beach Municipal Band filling the role of the usual orchestra. Herbert L. Clarke, conductor of the Band, led the overture, and Kolla Allard the other parts.

THE SALZBURG FESTIVAL OF 1935 will begin July 27th and close on September 1st. There will be performances of Beethoven's "Fidelio" and Verdi's "Falstaff" with Arturo Toscanini conducting; Mozart's "Marriage of Figaro" and "Così fan tutte"; the "Elektra," "Der Rosenkavalier" and "Frau ohne Schatten" (The Woman without a Shadow) of Strauss, led by Clemens Kraus; and Mozart's "Don Giovanni," Wagner's "Tristan and Isolde" and Gluck's "Iphigenie in Tauris" led by Bruno Walter.

THE PROPOSED MERGING of the New York Philharmonic-Symphony Orchestra and Metropolitan Opera Company has been abandoned, largely because of impossible financial and artistic complications that would arise through trying to operate the two organizations as a unit.

EDMOND MULLER is a young violinist from Ecuador, who has been winning his way in musical New York. After studying with Theodore Spiering and Joseph Achorn in New York he became professor of violin in the National Conservatory at Quito, from which he resigned in 1934 to return to professional work in The States.

"MAVRA," a delicious one-act opera buffa by Stravinsky, had its first American hearing when presented on the evening of December 28th, at the Academy of Music, by the Philadelphia Orchestra Association, Maria Kurekko, in the leading role of Parvula, and Alexander Smalens, as conductor, were principally responsible for the warm welcome of the musical musical to-day. Hans and Gretel," with its Wagner-flavored fairy-tale score and tale, was the prelude to this novelty.

FOUR AMERICAN CREATIVE MUSICAL GENIUSES Left to rest: Victor Herbert, Reginald de Koven, George Whitefield Chadwick and Edward MacDowell, as painted by William Schwartz

LET MUSIC LEAD YOU TO HAPPIER LIVING!

MUSIC AXIOM FOR MARCH

MUSIC STUDY EXALTS LIFE

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THE WORLD'S BEST KNOWN MUSICIANS

This series will be continued alphabetically until the entire history of music is adequately covered. Each portrait is a masterpiece. Nothing like this has ever before been issued.

Readers desiring additional copies of this page and paper portraits published are referred to the directors for securing them in the Publisher's News Department.

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EDWARD KILBY—B. Kilby, born 1814, Vienna, Austria, July 6, 1814. Composer, pianist, and teacher. His works are in opera, symphonies, piano, violin, etc.



THEODORE KITTAY—B. Kittay, born 1814, Vienna, Austria, July 6, 1814. Composer, pianist, and teacher. His works are in opera, symphonies, piano, violin, etc.



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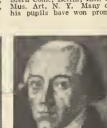
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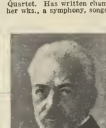
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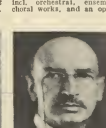
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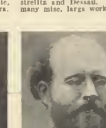
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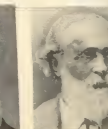
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The Food of Love

"IF MUSIC be the food of love, play on," pleads the Duke in "Twelfth Night," with the keen, unerring acumen of the first citizen of Stratford. This was no new association, for ever since there was music it has been the companion of love. Whether music fosters love, or whether love fosters music, is not the subject of these paragraphs—merely the immortal relationship. Dryden, in his "Ode to St. Cecilia's Day," conceives of man as a thing made of music:

From harmony—from heavenly harmony
This universal frame began;

From harmony to harmony,
Through all the compass of its notes it ran,
The diapason closing full in Man.

Therefore, being but a figment of music, it is only reasonable

to assume that the love emotions of mere man must be most susceptible to the charms of the art. The eminent music critic, Henry T. Finck, before he invaded the field of music, made his fledgling thesis, after Harvard and Munich, a very serious volume, "Romantic Love and Personal Beauty." While visiting him once at his home in Maine, we were allowed to read this interesting work; but somehow we were left with the impression that romantic love is not a thing for philosophical discussion. If we had all the wisdom of Ovid and his tedious *Amoribus*, we would pray for the horse sense to tell us that any swain with a moon and a guitar and a woodland lake knows instinctively more about the magic that makes dynasties than we could ever express in words. No one has yet explained the amatory effect of music better than those lines in a Victorian drama which ran:

"Lo! me! How music does make me affectionate!
When I hear Annie Laurie and the lilies, my heart swells like a concertina."

Blessed soul! The greatest of romances are oftentimes those which have never left the bounds of the imagination. The dream is always finer than the consummation. Love is the realization of the loftiest of human ideals—and, the higher the ideals, the finer their realization.

Certainly our forefathers in the Victorian era were aware of the potency of music in love, as doubtless have been all the daughters of Eve for all time. In that day, when girls, who "did not have to work," were quite necessarily chattels to be disposed of via matrimony, music was looked upon in many homes as one of the desirable baits for the marital trap. Clara-bella, or Sarah-Mirdala, or Lucy, did not study music entirely for art's sake. When they struggled with *Monastery Bells*; *Her Bright Smile Haunts Me Still*, *Midnight on the Hudson*; or *Come Back to Earth*, they were thinking of a very definite audience of one mustached and burrheaded individual who would be so suffocated by emotions aroused by the said musical masterpieces that he would find their perpetrators irresistible. Many a maid of those picturesque days frizzed her hair, tightened her stays, turned down the gas, and then (with proper dignity of course) materialized Cupid to the strains of *Sweet Alice*, *Ben Bol*. "Sweet Alice" was usually infallible. It was

the golden amatory arrow which never failed to reach the masculine heart. Possibly such melodies as these, it was, that our musician-poet, John Milton, had in mind when he inserted the line, *Song charms the sense*, in his "Paradise Lost." Song does charm the senses, and music still remains the talisman of romances have come from great romances of other days. Certainly one of the most moving of these is the gorgeous song cycle, "Woman's Love and Life," which Clara Schumann inspired Robert Schumann to produce.

In fact, the literature of the haircloth sofa days is peppered with allusions to the use of music to arouse the emotions of possible suitors. The references are none too complimentary to the young ladies of the time, who, for the larger part, were expected to have no other ambition in life than that of being securely moored at a matrimonial altar. What happened thereafter seemed to be of little consequence. Whether both parties were congenial and domestically cooperative was not important. The essential thing was to get daughter "married off," and, since music could become an important part of the scheme, daughter was given music lessons so that she might be "accomplished."

Years pass (after the iniquitous habit of years) and with the passing of time, outward conditions change. Music is still "the food of love," but it is regarded from a very different angle. Women have ceased to be bridal chattels.

Divorce, alas, in many quarters has become a commonplace, and the home, in thousands of instances, instead of being a tightly knit community of devoted interests, has been dissipated by many distinctive factors. The fortification of the American home is the dominating issue of our country today. Faith, love and music are three of the most important factors in its preservation. Ask any economist, any judge, any clergyman, any priest, any rabbi. Girls no longer think of studying music with a view to manufacturing matrimonial bait. They are thinking beyond the altar. "What will proficiency of music mean in keeping my future home together? What will it mean in my relations with children; in my later life?"

With the ephemeral music of yesterday—the era of Sidney Smith, Brinley Richards, Leybach and Gustav Lange—it could mean but little; but with the permanent and beautiful literature of the classics, the young woman acquires one of the greatest assets of life, which, if administered properly, may become of priceless value to every member of her future household, enriching the lives of all. Notwithstanding her recognition of this new dignity of music as a necessity in the home, the girl of today knows, as have all of her immortal grandmothers, that music, beautiful music, throws an aura over the tender emotional experiences of life, which is not unlike the perfume of a lovely flower.

The sweet young sophisticates of today are by no means unconscious of the amatory influence of music. They employ it instinctively, just as a butterfly finds its way to the blossoms with the sweetest honey. Many of them may be guilty of turning on the radio at the appropriate moment; but a program of jazz may produce anything but a romantic atmosphere. Some



ROBERT SCHUMANN

What I Learned from Broadcasting

By the Famous Metropolitan Opera Tenor

NINO MARTINI

As Told to Rose Heylbut

An Interview secured expressly for THE ETUDE MUSIC MAGAZINE

of the girls of the present certainly know that the very picture of a young woman playing a really worthy piece of music is irresistibly beautiful. Few masculine hearts can stand out against the lure of ingratiating music coupled with the charm of a lovely performer. To the male mind the ideal of the First Lady of his future home is heightened by the thought that her culture is her personal possession, and he has a keen pride in the thought that she will be able to play or sing effectively.

The youthful "he-man" of nineteen hundred and now, whose great granddaddies found *Silvery Waves* and *Warblings at Eve* as fateful snares, is quite as likely in this day to bite upon *The Gold Fish* of Debussy or *The Day in Venice* of Britten. He takes a secret pride in noting the artistic attainments of the "girl friend." It means so much to him to know that she can play a Chopin mazurka, that he is so sure to listen to her bang away at a hectic jazz tune that will be forgotten six weeks after it has leaved Tin Pan Alley. He may do a lot of "fooling" and "joshing," but when he contemplates matrimony his thoughts are serious. Matrimony may be a long time.

Even a slight amateur ability to perform is better than musical literacy. We do not agree with George Bernard Shaw's wisecrack "Hell is filled with musical amateurs." If he were right, Hell would be a very happy place; and all the tourists of tourists who have been there, including Dante, proclaiming that it is anything but happy. What makes it so miserable is the fact that it is anything but happy. What makes it so miserable is the fact that it is anything but happy. What makes it so miserable is the fact that it is anything but happy.

The great music of the world is not the product of mathematics or mechanics. The fugues of Bach show clearly the inspiration of Gothic cathedrals, as the music of Beethoven breathes the dim light of the great classical basilicas—their architecture, their creational sense religion. The symphonies of Beethoven, the songs of Schubert and Schumann, the musical epics of Wagner—did they come from Archimedes or Euclid? Remove from the literature of science and words, clearly the most important, the love and that which remains of it, and you are laughably small. Love is certainly the food of much of the most emotional music of the world, whether that music be *Die Lust wie eine Blume* of Rubinstein, the "Frauenliebe und Leben" of Schumann or the "Song of the Lark" of Tchaikovsky. The lightest from the "Tristan and Isolde" of Wagner.

If you have never fallen under the romantic lure of music, you have not yet really lived. The marvelous dream, the mystic phantasmagoria that creates the most beautiful of worldly emotions through the purest of arts, casts a spell of divinity upon those who are so blessed. Listen again to the poet of the Avon, as he has *Lorenzo* speak to *Jessica*. If you have never had a romance, or if you have had a score, the undying charm of these words remains the same:

"How sweet the moonlight sleeps upon this bank!
Here we will sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quivering to the young-eyed cherubins.
Such harmony is in immortal souls."

Play on, sweet symphony of love. Raise us to cosmic spiritual heights otherwise unscaled.

"NOTHING IS IMPOSSIBLE"

WE ARE IN AN AGE when the individual who tells himself that this or that is impossible soon finds himself cast back another generation chronologically. All the "impossibles" are disappearing before the march of science. Conferences with hundreds of teachers during the late depression revealed a fine spirit and ambition to make good in every imaginable way, but in countless instances the teacher had built up around himself a barrier of fear that he could not surmount. Tear down these barriers by our natural American resourcefulness.

We heard of one teacher who, in ransacking his city for new pianos, made the discovery that in many homes where there were children and where the parents had comparatively comfortable means, there were no pianos. The situation called for sales oratory, and that teacher was, in addition to being a good teacher, a quite wonderful sales orator. He went to his piano dealer and found that he too was hiding behind a few barriers. "No use trying to do anything now and so on. But, by the great heavens," he said, "let's go out and sell!" He then said to himself, "The people have no money, (how's that for an impromptu cue word?) that teacher actually turned himself into a piano salesman for the time being and sold several instruments, thus gaining many pupils."

It is in these days no disgrace for teachers to canvass a neighborhood in a door to door campaign for new pupils. The world is changing mightily, and there are great things to be done. The methods employed during the war knocked the props from under a vast amount of false dignity. No sensible teacher will remain without pupils because of a silly pride. In these times your obligation is a missionary one. Go forth to carry the gospel of good music wherever it is most needed.

all that we possessed in 1929 is still here—money, goods, grand opportunity. What is the difference? The great dynamo of industry and commerce were largely wrecked by fear and by its twin devil, panic. Our dynamo of progress are work and confidence. We feel that music will have a great part in restoring these. Be proud that you are a musician, and laugh at the impossible. Thousands of people can have pianos and music in their homes, if they are led to forget their fears and to realize that confidence in action is the only real road to continual prosperity.

THE FIRST ORCHESTRAL CONDUCTOR

ACCORDING to Charles Francis Potter, A.M., S.T.M., author of "Is That in the Bible?", David was the first orchestral conductor. In Second Samuel, 6:5, will be found, "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals." The Moffett version gives "lutes, lyres, drums, rattles and cymbals."

All of this may mean much or little, because the nomenclature of instruments is subject to much variation in interpretation. Potter insists, however, that wooden cornets were not only possible at this time but even probable, as they existed in Germany as late as the time of John Sebastian Bach.

The Bible is splendidly explicit in telling the personnel of this orchestra of David, which assembled to prepare a place for the Ark of God. In First Chronicles, 15:19, it even goes so far as to name the singers and players selected from the Levites. Apparently, in First Chronicles, fifteenth chapter, the huge musical group numbered about two hundred and eighty participants. In First Chronicles, 23:5, we learn of a monster orchestra: "and four thousand praised the Lord with the instruments which I made, said David, 'to praise therewith.'"

THE GREATEST difficulty confronting the aspiring radio singer is an attitude of mind. He must rid himself of the idea that "it looks so easy that

The Full Technique

THE REASONS for this have to do with sound vibrations and the laws of mechanical reproduction. Therefore the best advice I can give is to sing in the middle range for reasons we'll have to develop, their ranges so that all of their tones are firm, warm, and perfectly produced. Do not depend on one register alone to make your voice so good that you can't sing what you mean. Even if you believe that your high C's and your coloratura flourishes are your strongest point, do not seek an audition unless your middle range is strong, just as able to stand criticism. Thus, if your high notes should not register as well as you had hoped, you may still be able to produce a lot of good music by demonstrating a well rounded vocal equipment. Radio work certainly demands a versatile personality; but to require a well formed, even properly trained scale can be a little like asking a radio technician,

Again, because of the sound vibrations involved in mechanical reproduction, high

notes sound shriller and more "blasting" than low tones; and special care must be taken not to spoil one's effects while singing. I stand about five to six feet from the microphone, when broadcasting, and never move from that position, whether the passage requires full voice or a *mezzo voce*. I sing all my tones exactly as I would in a theater, sometimes in full voice and sometimes *mezzo voce*, quite as the music itself requires. Hints of this kind are the only radio technique I know. The basis is straight, correct singing.

Limitations of the Control

YOU MAY HAVE HEARD, perhaps, that the mechanical wizard who sits in the control room, regulating the sounds that go out to the radio listeners, can do things to the voice. As a matter of fact, the only thing the controls can regulate is volume. They can tone down a note that is in danger of blasting, and they can increase the loudness of a tone that is too faint. But that is all. Radio controls cannot build up tone quality, warmth or correct production, when those elements are lacking in a voice.

When an orchestra is playing over the radio, and you suddenly hear it fade away, to allow for the announcer's voice to reach you more distinctly, this lessening of or-

chestral line is done in the control room. In the studio proper, the orchestra plays right on, with no change in volume. Indeed, the first time you witness a broadcast, and hear the orchestra going full blast at the same moment the announcer speaks, you wonder at the terrible confusion that must result. But there is none. However, the tonal quality of the fading orchestra is never altered. Violins, woodwinds, trumpets, all retain their individual characteristics of tone. Listen for this some day, and you will see that it is so, and, similarly, the radio orchestra can do nothing for the quality and production of a voice. These must remain with the singer himself. So do not look to the radio to build you up

So do not look to the radio to build you up. What about radio personality? Frankly, I do not think there is such a thing. The music itself simply reflects the human warmth and the earnestness of the person before it. It cannot add or take away. The artist who is sure of himself, who has built up a thorough musical background, and who sincerely tries to reach the hearts of his listeners, will get across every time. He needs no tricks to help him. I think that having personality is just another shorter way of saying that the singer is sincere, that he is hard working, and truly eager to please. Can you mention any great musician who lacks these qualities, and yet enjoys a reputation for personality? I think not!

The Polishing Process

I CANNOT sufficiently emphasize the great responsibility of singing to that vast, invisible radio audience. It might be an enlightening experience for you to take a look at some of our rehearsals, and the coatless, perspiring hard work that goes into perfecting the brief half-hour program that comes to you. It is not simply a matter of memorizing a song and then singing it, casually enough, into a little black box! Every phrase, every tone must be studied, planned, timed, synchronized. Once the microphones are opened and the broadcast is on, no mistakes can be repaired. There can be nothing short of perfection.

My present weekly half-hour over WABC requires hours of study, every day. Songs must be selected; and, since the same song may be only rarely repeated over any given series, I must constantly be on the watch for new material, trying out new ideas, learning new songs, which I may never use again. When I have coached privately, so that I am latter perfect in every tone, every word, every possible shade of phrasing and expression, I begin rehearsals with the conductor, the orchestra and the soloists. The rehearsal must have been going through the same kind of intensive study. Then six, ten, twenty hours—any number of hours!—may be needed to rehearse together, picking up loose ends, working towards the one goal—perfection. And yet, in the final analysis, it is only a week's job—only half an hour of work a week!

The Worth that Lives

THE QUESTION which every young singer wants to have discussed is, "How does one get into radio work?" People hear dazzling tales of the salaries paid on the big commercial broadcasts: they think of those *snap jobs* of half an hour a week: and, naturally enough, they wonder

I am constantly asked for inside information about radio technic and radio personality. The impression seems to persist that there is a special sort of vocal technic required for radio work, and that that elusive thing called personality must be of a unique sort, in order to register over the air. I may disappoint you, perhaps, by saying that this is not at all true.

The Radio Voice

THE TECHNIC of singing over the air is in no wise different from that of singing in a studio, in a concert hall, or in an opera house. There is only one way of producing good tone—the right way. Either you know how to sing or you do not. If your voice is properly placed, if you know how to breathe and to produce your tones correctly; if, in short, you possess an adequate singing technic; you are as well equipped for radio work as anyone can be. Pianists and violinists do not seek special kinds of technic. There is no reason why singers should do so, either, unless they believe that they have a special talent for the enormous area that radio work is easier than any other, and is, therefore, different from it.

The only possible difference I can do with is the mechanics of production and man with singing at all. Just as, in photography, certain types of faces register better than others, regardless of the inherent beauty of their features, just so do certain types of voices register better than others in reproduction. On the whole, I should say that voices with warm timbre and "body" come over the air better than thin voices. Also, does the timbre of the agreeable, "romantic" type sound "fluffy" or "fuzzy" more than the "stuffy" one? Naturally, this does not mean that sopranos and tenors have less chance of radio success than altos or basses. But I do believe that the voices which depend for their effect on high notes exclusively are



NINO MARTINI
Tenor Soloist of the Metropolitan Opera Company

From the Twenty-third to the Thirtieth of April, the National Federation of Music Clubs will be in convention in Philadelphia; and, in honor of this huge assembly of leading men in the musical life of our country, THE ETUDE Cover for that month will be a significant portrait of the late Mme. Marcella Sembrich.

how they can divert some of that easy golden stream to themselves. It is this idea of easy money that I want to dissipate.

There is one thing the big broadcasting companies are always seeking, and that is outstanding merit. Sometimes merit will be in conservative form, sometimes coupled with some novelty; but it is the merit that counts every time, and not the peculiar dress it wears. The radio singer must know how to sing. He cannot succeed with novelties or tricks alone. The very short-livedness of radio material kills novelty value after a very few weeks. And when comes the day of reckoning. The performer with only one trick in his bag will find himself the loser. My honest advice is, first learn to sing. Unless you feel secure in your musical background and your vocal habits that you would seek a Metropolitan Opera House audition or a tour with one of the leading concert managers, do not try to break into radio work. Wait and work and study, instead, and question your sureness, in Metropolitan Opera terms, until you are sure you should be asked for an audition then.

Many Called, Few Chosen

LAST YEAR, some two hundred thousand persons, of all ages, asked for radio auditions. Most of them succeeded in getting them. And how many new radio stars did you suppose came out of that lot? About twenty. Of those twenty, possibly three have become stars. That shows what chance one stands, unless he has something immensely solid and immensely interesting to offer.

You say, "That is pretty hard?" No, it is not. It all comes back to that idea of fatal facility which people have come to hold in regard to radio work. A small town beginner, with a pretty voice and a few "cute" numbers, would never dream of tackling Mr. Gatti-Casazza for a chance to sing. But he does write to the radio managers, and often feels hurt if he is refused. The managers are not unfair. The untrained beginner is so, in trying to use the radio as an outlet for a commodity he knows perfectly well he could not market elsewhere.

Getting a Hearing

THE FIRST THING for the one who would make the radio career to do is to make himself a first-class musician. He should learn what music means; learn how to sing; how to produce perfect tones; how to build a repertoire; how to judge song values; how to face an audience and make friends with it. Then, when he is sure of himself—so sure that even Mr. Gatti-Casazza would not cause him to quail—he should ask his teacher, or some reputable music expert in his town, to write to one of the broadcasting companies in his behalf, recommending him for an audition, and stating why he deserves to be heard. Applications from unformed youngsters, who write that they are "just as good as stars," are given no much attention. But no serious and documented letter from one expert and reliable musical judge is disregarded.

If an audition is secured, it should be treated just as seriously as a public con-

cert. Prepare the songs which you sing best, and which best represent your specialty or type. Be as earnest and as uncasual about it as you possibly can. The listening end of radio is fun: the inside of it is hard work.

And even then, do not look for spectacular results. Possibly your voice will not register well. Possibly your type of voice, or of singing, does not happen to be needed. Possibly no obstacle at all will arise, and you are put on the list. And, even if you should be signed at once, the beginning in radio work is as difficult as the ultimate success is great. It is only natural that big names should be preferred. If you, yourself, had the chance of listening to Rosa Ponselle or to Mary Smith at the same hour, which would you choose? Big names mean something; they stand as proof of past success. The beginner, with all his success still ahead of him, cannot reasonably hope to compete with the singer who has made the world notice him. And the wise beginner does not grumble at this, but knows that today's star had just as many a path to tread ten years ago, as he now has; that ten years hence, he himself, by telling other beginners about the hard time he had, the best radio beginner can hope for is a very small opening and very small pay; and the chance to be heard and "discovered." In every case, the beginner must work on luck, or influence, or a sudden warmth of heartness on the part of studio officials, but on his own hard work and determination.

Work; and then Work

I BELIEVE in mighty hard work. I came to this country, practically unknown. I had sung in France and in my native Italy (my home is Verona, the city of *Romeo and Juliet*); but when I reached America I was just another beginner. I had the great good fortune, however, of having been taught to sing correctly, cannot, in all honesty, take too much credit to myself. My voice was born into me; and my singing habits were instilled into me by wise and careful teachers. All that had to be done was to work. Oddly enough, I never sang any regular audition before getting into radio work. I was recommended to the Columbia Broadcasting System, and they invited me to sing for them. I was given my Metropolitan Opera contract as the result of my radio work. I consider myself to have been extremely lucky.

But I did not depend on luck alone to help me! I have worked. The last ten years of my life—and I am not yet thirty—have been spent almost entirely in acquiring correct vocal habits. There have been months on end when I rose at dawn, to practice when the voice was freshest. Then the rest of the day was given to ten, twelve or fourteen hours of practice and musical study. Of course I had to go to bed early enough to make that dawn beginning possible! So, when I advocate work, and mean, not only hard work, but smart work! If I had depended on luck, luck would probably have passed me by! That is the very best success hint I can give.

THE ETUDE

THE ETUDE

A Short Course in Memory Training

By ALICE M. HARRINGTON

Making Your Mind Work Along Right Lines

A VALUABLE ASSET in the resources of the present day musician is the power to memorize. The musical public expects not only the artists who have achieved, but also the performers of lesser attainments, who make public appearances, to possess this ability and to exercise it when presenting a program. The majority of musicians recognize and meet the demands which their audiences place upon them; but there are many, of equal talent and training, whose success as players is seriously retarded by a lack of confidence in their ability to memorize. They have been taught to memorize, but there are many, of equal talent and training, whose success as players is seriously retarded by a lack of confidence in their ability to memorize. They have been taught to memorize, but there are many, of equal talent and training, whose success as players is seriously retarded by a lack of confidence in their ability to memorize. They have been taught to memorize, but there are many, of equal talent and training, whose success as players is seriously retarded by a lack of confidence in their ability to memorize.

The Work Begins

IN SELECTING suitable material for the beginning of work in memory training, the following is suggestive and may prove helpful. Melodies must be musical in themselves; harmonies must be interesting, though not necessarily complicated; there must be clearly defined similarities or hold and arresting contrasts. Details of development must be of such a nature as to impress subconsciously before conscious analysis takes place. In this category could be placed many of the simplified classics which, though modified to make possible their performance by less advanced players, yet, through skillful treatment, still retain their dignity. The very pleasing arrangement of Brahms' Cradle Song by Fabian d'Albert would make an excellent starting point for anyone desiring to follow a definite course in memorizing.

Having made this decision as to choice of composition, next a thorough detailed study of the selection should be made, away from the piano. In the process of study each step until certain that the sense impressions are definite enough to make possible the recall of the material when needed. To facilitate the work, number each measure of the melody. Note the key in which the composition is written and familiarize yourself with the tonalities—major, minor, dominant, and subdominant—with this idea, as it will later prove of help in memorizing the harmony.

A little attention to form may add interest to work and help to make the ideas more definite. Mark the melody off into four-measure phrases, and study its line and general scheme. Be sure to include the two lead notes of each division in counting the measures. Contrast each group of four measures with the rest of the composition, searching for similarities and contrasts which will serve as help or guide posts in the memorizing process. Keep in mind the common melodic devices, such as scale and chord progressions, sequences and repetitions, and note the half cadence and complete close in each division of the composition. Expect repetitions present no difficulty, but where phrases are essentially the same but with a very slight change, and the deviation should be noted mentally and adhered to rigidly in practice.

Mastering Details

MINUTE SCRUTINY serves to train the memory, and observation brings to the visual memory into action, thereby assisting the aural memory which should have been active from the moment analysis was begun. Every new detail which the eye perceives should present to the ear, in imagination, its corresponding tone; otherwise the succession of notes used in compositions will have no real effect. The melodic sense impressions will be blurred and indefinite. Singing or humming a melody will prove of assistance in developing the

aural memory, as it forces one to clarify ideas and to associate definitely the printed symbols with the tones they represent. Once this association of tones and notes becomes automatic, however, memory presents less of a problem and the process of memorizing is greatly aided. Opportunity is also offered for mental rehearsal away from the piano; and the mind is allowed to focus on an important phase of the work—the coordination of the visual and the aural memories.

Let us now study the bass, to determine what points will prove of help. Throughout the entire composition two outstanding characteristics are evident: one, the persistent use of the keynote on the first beat of each measure; the other, the phased downward chord skip which completes each measure. In the middle voices we have a chord accompaniment which lies so well under the hand and follows so closely the harmony suggested by the bass that great effort is required to memorize it. The aural and visual memories, easily directed the muscular memory to make proper selection, and this subconscious impulse soon becomes a definitely controlled habit through study and repetition.

This beautiful melody is easily learned, as it presents nothing of a phenomenal nature. Mental rehearsal, followed by practice at the piano, should be of sufficient amount to insure ease and certainty in reproduction. The power to memorize, the acquisition of this power can be greatly facilitated by selecting small sections for study and reflection, with concentration on each section until reproduction becomes automatic, and then combining it with that which has gone before, until step by step the entire composition is memorized. When this definite mastery has been achieved, an occasional reading from the printed page will serve to keep the material ever ready for recall and to prevent the creeping in of errors.

The Process Develops

BY NOW, certain facts have become fixed in the consciousness, namely: the value of planning and adopting a definite procedure; the dependency of clear sense impressions on careful study and thoughtful mental rehearsal; the need required to retain impressions with proper regard for exactness; and the need for concentration, patience, and perseverance.

As the new compositions are developed, which opens the prospect of enriching our musical experience through this newly awakened power. Enthusiasm reinforces ambition; we seek another composition, and, keeping in mind the fact that an audience likes variety, a number is sought which will offer a decided contrast to the hitherto first studied piece. We choose, then, *Marche Grottesque* by Montague Ewing is suggested.

In the development of this composition, two melodic devices which were not met in our first number are employed. These are repetition and sequences. Both terms apply to reiteration of a melodic figure; but, while repetition means exact reproduction,

sequence means reproduction of a figure using tones different from those which made up the original statement. The course followed in the preceding study, modified to suit the needs of this piece, may be applied. Sequences dominate the melody and the harmony, and similarities are so evident that the student should have no difficulty in recognizing them. A definite understanding of the manipulations used to develop this dance, plus persistence in the effort to see, to hear, and to play this selection, should ultimately lead to fixing it securely in the memory, thereby adding another interesting number to the repertoire.

The following selections for study are now suggested:

Thorn Rose Waltz.....Tschakowsky
Forest Flayers.....De Leone
Down the Bayon.....DeKoven
Cantata Amorosa.....Nevin
Ballet Egyptian, No. 2.....Luigini
Agnus Dei.....Bizet

Each step of these compositions presents some new step in the process of memorizing, worthy of consideration. For instance, in the second theme of *Thorn Rose* there is an opportunity to search out the melodic germ and to study the method of embellishment. In *Forest Flayers*, the outstanding feature is the use of the sustained tones which may be traced and made to serve as guide posts. The movement of the inner voices, particularly the accidentals and their resolutions, should be noted. In *Down the Bayon*, the outstanding tones will facilitate the process of directing the muscular memory in its subconscious discrimination in the matter of choice of tones. In the DeKoven selection, the modulation achieved through raising each tone a half step in measures 25 to 28 is an interesting point for observation.

Traits That Serve

THE REMAINING three of these compositions chosen for this course have been selected for specific reasons. In the Nevin number, the transition of melody from one hand to the other forces visual attention and concentration on the course of the aural memory. The compelling counterpart in measures 9 to 12, and in 17 and 18, emphasizes the need for active attention and concentration. The choice of the chord progressions in *Ballet Egyptian*, with the changing intervals, forces muscular memory through the demand for precise fingering and spacing. Interesting passages appear in the *Agnus Dei*. The chord treatment in the bass is a common form of elaboration and presents an idea that is readily grasped and retained.

A mere reading over of the steps presented in this course will not be sufficient to bring about results. The ideas must be worked out. Theoretical knowledge should not be underestimated; but a lack of it serves as no excuse for failure to memorize. A repertoire has been begun, the ground was cleared, and the student is faced with interesting pieces of slight difficulty and well within the ability of the average performer. This should now be expanded, gradually increasing the difficulty of selections chosen for study, until an absolute mastery of many compositions has been achieved.

Play for an audience, and the audience will be the greatest teacher. Have

(Continued on page 182)

Relaxation Rather than Contraction

By H. D. PRICE

"How can relaxation be employed in the execution of strenuous fortissimo passages on the piano?" Possibly a consideration of the counter function, contraction, will throw some light on the subject.

Is it not apparent that the expenditure of any energy whatever must take into consideration contracting the muscles involved and that it is impossible to contract and relax a muscle simultaneously? Hence relaxation and contraction are complementary functions and are both necessary in the proper execution of piano technique.

Extreme contraction without the counterbalancing relaxation produces that tense sensation so apparent in nervous performers. Extreme relaxation without proper tensing of the muscles produces a slack, inaccurate technique.

The question naturally arises. When, where and how are these functions to be employed?

The pronunciation of any simple word of one syllable is in reality a combination of sounds. Take, for instance, the word, cat. It consists of three sounds, K-A-T. A clear pronunciation of the word depends upon the concertness with which the sounds composing it are produced.

Likewise a supposedly simple move on the piano is in reality a combination of steps, consisting of several component motions. The proper execution of it depends upon a clear perception and practice of the motions comprising it.

In the following exercises, position means a natural easy position of the hand on the keyboard with the finger tips just touching the keys. Press means a firm pressure on the key, not a stroke. Relax means the relaxing of the muscles thereby permitting

the key to raise the finger (the finger not rising of itself). Raise means to lift the finger or the hand clear of the keyboard as high as can be done without straining, and half means a lateral or side movement of the finger, hand or arm.

OCTAVE EXERCISE NO. 1

For the development of the wrist. Place the hand in position over the octave CC. Then, over CC, four motions involved.

1. Press.
2. Relax.
3. Raise hand from the wrist. Keep forearm still.
4. Position.

1. Press and repeat as before.

OCTAVE EXERCISE NO. 2

For the development of the side shift. Place hand in position over the octave CC.

1. Press.
2. Relax.
3. Raise.
4. Shift to over the next key DD. Do not lower hand.
5. Position on DD.

1. Press and proceed as before, but shift back over CC, count four.

OCTAVE EXERCISE NO. 3

For the development of the forward shift. Place the hand in position over the octave CC.

1. Press.
2. Relax.
3. Raise.
4. Shift the hand in a right-forward movement over C sharp.
5. Position on C sharp.

1. Press and proceed as before, but shift back over CC on count four.

These octave exercises varied indefinitely by choosing different keys will be conducive to a solid octave technique. However in rapid octave playing, one may not be able to recognize these component motions any more than one would recognize the three elementary sounds (K-A-T) when pronouncing the word CAT. The motions, however, are there and a slow practice of them will have a decidedly beneficial effect on octave playing in general.

INDIVIDUAL FINGER EXERCISE NO. 1

For the development of the finger muscles. Place the hand in position over C, D, E, F, G.

1. Press thumb. Do not disturb the finger.
2. Relax.
3. Raise.
4. Take position.

1. Press thumb and proceed as before.

INDIVIDUAL FINGER EXERCISE NOS. 2, 3, 4, 5

Treat each finger in precisely the same manner as shown in exercise No. 1.

TWO FINGER EXERCISE NO. 6

For the successive use of two different fingers. Place the hand in position over C, D, E, F, G.

1. Press thumb.
2. Relax.
3. Raise.
4. Take position.
1. Press 2nd finger.
2. Relax.
3. Raise.
4. Take position.

1. Press and proceed as before.

Treat any two other fingers the same way.

INDIVIDUAL FINGER EXERCISE NO. 7

For the development of the shifting muscles. Place the hand in position with the thumb, 2nd and 3rd fingers over C, E and F respectively.

1. Press 2nd finger on E.
2. Relax.
3. Raise.
4. Shift to left over D. (Do not lower finger during shift.)
5. Position on D.

1. Press 2nd finger on D.

2. Relax.

3. Raise.

4. Shift to right over E.

1. Press and proceed as before.

INDIVIDUAL FINGER EXERCISE NO. 8

For the development of the extensor muscles of each finger, place the hand in position with the thumb, 2nd and 3rd fingers over C, D, E, F, G.

1. Press 2nd finger on D.
2. Relax.
3. Raise.
4. Extend to over C sharp.
5. Take position on C sharp.
1. Press C sharp.
2. Relax.
3. Raise.
4. Clear impression; thereby making it possible to reproduce the chosen composition at will.

1. Press D and proceed as before.

This exercise can be varied by using D and E flat; also by changing the thumb, third, fourth and fifth fingers similarly.

The month of March finds musicians in full swing. Many teachers are reporting from fifteen to thirty-five percent increase in their classes. The opportunities for fine effort are everywhere.

Why Music Should be Retained in the Public Schools

Music's Influence Upon Mankind

By MAXWELL HESS

FROM AN ADDRESS DELIVERED BEFORE THE WEST VIRGINIA FEDERATION OF MUSICAL CLUBS

SINCE the depression some taxpayers and legislators who have not thoroughly investigated the value of music have suggested that we take this important intellectual and sociological force out of the public schools!

Our public schools are the most important institutions of the country, as upon them our future citizenship depends. While they naturally represent a great cost or outlay of public funds, they are indispensable to the life of a self-governing people. They are a vital factor in the development of those mental habits, traits of character, and social and civic ideals, which contribute to the development of an industrious, useful, happy and desirable citizenship. If character building is one of the objectives of the public schools, then this can be accomplished in no better manner than by the influence of music, combined with constructive work in character building.

Music a Vital Force

IT IS THEREFORE of primary importance that the schools have a carefully planned program of ethical and cultural activities, activated continually by the giant inspirational force of music. Music is the greatest emotional stimulant available in public school education. That is, the child who is presented with an ethical, character forming principle, while under the powerful influence of music, is far more strongly impressed than without music. Thousands of practical educators will testify to this. There is no other force which can soothe, energize and guide the emotions of masses, from childhood to maturity, like good music.

If the general education of the American child is to attain its highest goal—ideal, responsible, capable citizenship—it cannot dispense with the need for stimulating an appreciation of music and beauty.

In 1921 THE ETUDE MUSIC MAGAZINE launched a far reaching movement known as "The Golden Hour." This movement is now historic, and its need seems greater and greater in these days of racketeering and super-crime. It was simply a non-sectarian, non-organized, non-partisan ideal of devoting one hour (more or less) each day in the public schools to the development of character building, with the background of a musical program. It must be obvious to any clear thinking person that this must be the chief goal of any system of education demanding public support. The "ideal" in 1921 had the endorsement of many of the Expert Americans. It was aimed to point out to America that no matter how vasty our penal system (police and penitentiaries) is increased and improved, unless the evils are corrected at the source, by making citizenship and character the foremost educational subjects in the public schools, our millions for education might be wasted in the work of trying to rehabilitate prisoners and bring them back to useful citizenship usually conclude that it would be far better to attempt to prevent the men and women from getting into trouble than to try to help them after they are in trouble. One of the greatest preventives is "The Golden Hour," which is being carried in various forms in many public schools.

Words of Wise Ones

WE GIVE herewith a number of representative opinions of educators and business men, upon the value of music

education for students in public schools. Dr. Philander P. Claxton, formerly U. S. Commissioner of Education says, "Music has the greatest cultural importance of any other subjects; it has a practical importance as great as reading, writing and arithmetic."

Herbert S. West, Superintendent of Public Schools of Rochester, New York, says, "Music is essential in the development of the aesthetic life and the emotional life, and is just as important in the school program as arithmetic."

Dr. Russel J. Condon, Superintendent of the Cincinnati Public Schools, says, "Music is the great big driving power of life; and the school system which does not make large provision for both vocal and instrumental music does not deserve the name."

These statements were made by members (school superintendents, not musicians) at the annual convention of the Department of Superintendence. The speakers all expressed the deep conviction that music is a vital part of living and should count as one of the fundamentals, equal with other basic subjects of the school program, as shown by the sentences from some of the resolutions which were unanimously passed. It reads thus: "We the Department of Superintendence therefore, resolve:

"1. That we favor the inclusion of music in the curriculum on an equality with other basic subjects. We believe that, with the growing complexity of civilization, more attention must be given to the arts and that music offers possibilities as yet but partially realized for developing an appreciation of the finer things of life. We, therefore, recommend that all administrative officers take steps toward a more equitable adjustment of music in the educational program, involving time allotment, number and standard of teachers and equipment."

"2. We believe that an adequate program of high school music instruction should include credit, equivalent to that given other basic subjects, for properly supervised music study carried on both in and out of school."

"3. Recognizing the great interest manifested at this meeting toward making music a more vital element in education, we recommend that this subject shall continue to receive attention of the Department of Superintendence, and be included in the discussion groups of its annual programs."

Art in Business

OUR SO CALLED hard headed leaders in business and finance have awakened to the realization that art is vital in human life. Since the war and during the depression they have been making millions for education might be wasted in the work of trying to rehabilitate prisoners and bring them back to useful citizenship usually conclude that it would be far better to attempt to prevent the men and women from getting into trouble than to try to help them after they are in trouble. One of the greatest preventives is "The Golden Hour," which is being carried in various forms in many public schools.

had in his mind when he gave twelve million dollars for a music school in Rochester? No hard-boiled business man would invest such a fortune in something unless he thought it had more importance than a mere pretty accomplishment for girls.

Herbert J. Tily, President of the great Strawbridge and Clothier Department Store of Philadelphia, and still gives years the liveliest President that is in popular demand, plays the organ every Sunday, and has conducted the Store Choral Society for twenty-five years, is an emphatic believer in the practical value of music in life.

Musical Patriot-Statesmen

AT THE BEGINNING of our republic, men like Thomas Jefferson, Michael Hillegas, the first United States Treasurer, and Francis Hopkinson, Judge of the United States District Court, all were excellent musicians; while Washington, Franklin and others took an immense interest in practical music.

Mr. Charles M. Schwab, President of the Bethlehem Steel Company, America's Steel King, started life as a professional music teacher and organist. He has never ceased to state his gratitude for the mental drill he received through music, a drill which has helped him in all his great work.

Did you know that many of the greatest statesmen in the world have had a practical musical training? Among them are: Ralph, former Prime Minister of England; Benito Mussolini, Premier of Italy; former Premier Painlevé of France; Edouard Herriot, former Premier of France; and Premier Paderewski of Poland, one of the greatest pianists of all time.

Vladimir G. Shapovalov, one of America's most famous electrical engineers, is a practical musician and has given many public recitals as a virtuoso on the piano and on the violin. He is still giving recitals. Alfred Einstein, the most famous of European scientists, is a capable violinist. Ralph Modjeski, the greatest of American bridge builders, can play a Chopin concerto or a Beethoven sonata at request, and he practices regularly two hours a day. Do you know that four of America's best known authors—Owen Wister, Upton Sinclair, Rupert Hughes and John Erskine—are practical musicians? Do you know that Cyrus H. K. Curtis, most famous of American publishers, was a practical musician, and that his daughter, Mrs. Edward Bok, has given twelve million dollars for musical education? These famous citizens and hosts of others have, and again emphasized the fact that the training that one gets through the study of an instrument is of priceless value in any life work. It seems highly significant that men of this type, with a musical training, have risen to the very top.

A Mental Gymnasium

WHEN MASTERING a course of training in music, the mind is forced to think about four or five times as quickly as the ordinary man's. The playing of several thousand notes in the course of a few minutes, drills the one who does it into a kind of super-mental state. The business

man with a musical training is sometimes able to think all around the other fellow muscles and your mind to hit just the right in a business deal.

Music makes for accuracy. When you have to play thousands of notes, one after note with the right force at the right time, music gives you to train your nerves, your nervous activity, and think what it means. The Translate this drill in accuracy into business training in memory that one gets from music is unsurpassed. If money is valuable to the business man, this training alone is worth while.

Poise is another thing that music cultivates—the ability to collect yourself and make yourself do what you want to do at command. That means self-control. It gives you confidence to face any emergency that calls for quick mental action.

A Tonal Tonic

IN ADDITION to all this, the study of music gives you a means of refreshment and recuperation in your leisure time, which is one of the most interesting and profitable experiences in life. When one is playing, he thinks of the music and the music only. It takes one's mind off the daily grind. When one knows music, everything heard at the theater, at the opera, at the concert, and over the radio takes on new interest.

Dr. Frank Crane said of music, "I am glad that when I was a boy I studied piano, playing persistently and enthusiastically, for it has meant to me infinite pleasures in my grown-up life. I never had the talent to make a musician, but that is not the point. The point is that those early hours at the piano have been the cause of many and many another hour of pure happiness in later life."

Edgar A. Guest, popular poet of the people, in commenting upon music has said, "It is the utterance and expression of the soul—no race can live without."

*Our race goes bravely forward,
Head erect, and clean and strong,
In the fellowship of song,
And in brotherhood of song."*

Scales for Little Pianists

By MARIE STONE

A SIMPLE, but very effective way of teaching scales to young piano pupils is shown in the following example:



Then reverse the work, beginning with the right hand.

This method teaches both the ascending and descending fingerings and prepares the pupils for playing with the two hands together.

"The art of music possesses two forms of expression: the first, the orchestra; and the second, the string quartet."—LOUIS BRUNEL



BEETHOVEN IN THE FIELDS

Beethoven's Estimate of His Fellow Musicians

By JEROME BENGIS

sons were of those men who were all more or less misunderstood in their own day.

The Twin Titans

FIRST TO stand stands Bach. This master was reprimanded at the Weimar court for his innovations on the organ, and it was not until years after Beethoven's death that Bach's "St. Matthew Passion" was performed for the first time since its creator's death, under the direction of Mendelssohn. Beethoven, who was not even any too well acquainted with the masterpieces of Bach, nevertheless saw in him supreme greatness and called him "The God of Harmony."

In speaking of Handel he was even more generous. Having read "The Messiah," he said of its author, "He is the greatest composer that ever lived. I bow my knee to him." Today there are some who think this dictum wrong; yet, if Handel is not the greatest composer of all time, he is at least one of the three or four greatest; and we must all agree that even if Beethoven did overestimate Handel, at least he did not overestimate the "Messiah" in considering it the most inspired oratorio that was ever written. On his deathbed Beethoven spent many hours poring over the complete edition of Handel's works, which had been sent him from London; and we find him saying—this man, who, as Bettina Brentano said, was not less aware of his power than an emperor—that "From Handel I can still learn." Again and again he bursts into floods of praise, now lauding the truth about Handel. Today the world knows all he has said, and he is considered no less a prophet than a musician. But let us see precisely what his impres-

always given up all hope of being cured from his fatal illness, he writes: "I am beyond hope. If anyone can save me, his name is Wonderful." This was Beethoven's last touching reference to the "Messiah," and he was referring to that part in the text which reads: "And He shall be called Wonderful! Counselor! The Mighty God! The Everlasting Father, the Prince of Peace!"

The Salzburg Nightingale

AND NOW we come to a Mozart, of whom it may truthfully be said that he was not a child of music but rather music itself. This rarest of nature's phenomenal wonders had been showered with honor when a child, but had suffered greatly in his later years, and had been buried in an unmarked grave. He too had been a prophet, just as Beethoven was to be after him; for it was he who had foretold that master's future glory with the words, "Listen to him. Some day he will make a noise in the world." And Beethoven in turn saw Mozart's greatness; for once, on hearing a passage in one of his quartets, Beethoven said, "Oh, God, I shall never do anything like that." Thus spoke the creator of the sublime "Eroica," and his hands were uplifted as he said those words.

But yet Beethoven, the strict moralist, we find him saying—this man, who, as Bettina Brentano said, was not less aware of his power than an emperor—that "From Handel I can still learn." Again and again he bursts into floods of praise, now lauding the truth about Handel. Today the world knows all he has said, and he is considered no less a prophet than a musician. But let us see precisely what his impres-

the hero of his own highly romantic opera.

A Big Nature

OF HAYDN, Mozart's great contemporary, Beethoven always spoke well, though it is unknown whether or not he bore a grudge against him. The late of Haydn declared that Haydn himself Beethoven when the latter was a young man and a newly arisen artist in Vienna. Nevertheless, it is said that he taught him nothing when Beethoven was his pupil, and that, having first reprimanded him for some original touches in his first trios, he later demanded that those same trios be dedicated to himself. Moreover, it is told that, when Beethoven as a young man met Haydn on the street and asked for his opinion of his latest work, Haydn replied, "I am sure you will never write a Creation!"

If all these anecdotes are true, Beethoven must have had a stout and noble heart, and a soul free from all malice and jealousy, to be able to say of this same man, when a picture of his birthplace was shown him on his deathbed, "How great a man was born in so humble a place!" There, in those very words, lay Beethoven's estimation of his fellow artist, Haydn, and nothing more need be added.

Slightly Lesser Lights

THAT BEETHOVEN placed Gluck among the foremost of German geniuses is a well established fact, mentioned in one of his letters; but he is said not to have spoken of him frequently. Of Weber, the father of the romantic school, his praises were more profuse. So great was his enthusiasm on reading "Der

A Little Bach Program Recital

By LUCILE HINMAN

THESE are days of many problems for music teachers—days demanding resourcefulness of a high order, but not without their opportunities. By taking stock of one's assets and utilizing them to good advantage, liabilities may be completely offset, if not indeed annihilated.

A certain understanding by a teacher in an enterprising city of the Middle States may be of help to others, so a report of it is passed on.

With a reputation for high ideals in music as well as success as a teacher, this lady came into possession of a class with considerably less talent than had been usual. Catering to the popular demand for position shows, but of no definite value, satisfying only a desire for display, she knew would lower her standard and produce no lasting results. Something, she knew, was expected in the way of a demonstration at the end of the year; and it must be worth while to the teacher, the student, and interested listeners. So it was decided to give a Bach Recital. Bach—because the music of the Leipzig cantor is "un surpassed for cultivating both a mental and a technical command of the piano and has, therefore, become a necessary part of every pianist's equipment;" and because his simplicity of style appeals to young and old (public opinion notwithstanding).

Competent Preparation

THE TEACHER had visited Eisenach, the birthplace of Johann Sebastian Bach, one of the musical geniuses of all time, and had brought back many interesting postcards. Among these were interior views of the Bach Haus, one showing a replica of the little crib in which the master slept, another the desk upon which he wrote his famous "Well Tempered Clavier." One corner of the bed room contained an old Nuremberg stove, of which there was also an interesting close-up view. There were pictures, too, beautifully colored, of the famous Wartburg—where Luther translated the Bible, and at one time the prison of St. Elizabeth, immortalized by Richard Wagner. These made interesting material for a talk entitled, "Personal Glimpses of Eisenach."

"Where there is a will, there is a way" was proven when the problem of presenting these pictures was solved by one of the students, a boy of sixteen who owned a fine projecting lantern, enabling the views to be enlarged upon a screen, to splendid advantage. Students will not soon forget the distinguished gentleman in powdered wig and frilled front nor his contemporary, the great Handel, whom he never met.

A Dramatized Life

AS THE accompanying remarks of the teacher brought this feature of the program to a close, soft lights disclosed a simple but adequate setting for a playlet designed to inspire by the audience's interesting incidents in the early life of the composer.

James Francis Cooke has written a charming little dramatization admirably suited to this purpose. Short and full of action, it appeals at once to the imagination of young students and to the interest of a fine opportunity for testing their talent for acting. Seven girls from seven to thirteen years of age, members of a class that met weekly for special instruction, proved just the ones to present the play.



SCENE FROM "A LITTLE BACH PROGRAM RECITAL"

The Tale

AT A small table set with red tablecloth and white and brown dishes, sits Johann Christoph Bach, older brother of Sebastian, attired in a simple black frock, and apparently in great perplexity. His wife, Frau Christoph, in cap and apron, comes into the room carrying a lighted candle from which she lights the other brown pitcher she now pours the milk for their frugal supper and then proceeds to raise her husband for taking the child to nurse. "I see why you come here to have left the boy in Eisenach where he was born," she complains.

How a step is heard and the pair, after blowing out the candles, slip stealthily into the background as the boy prodigy tiptoes into the room, unlocks his brother's desk and takes out the coveted manuscripts to copy, is graphically portrayed as the play progresses. Finally Sebastian is admonished to be a good boy and told that he will some day become a lawyer or a doctor, but never a musician, for "there are enough poor musicians in the Bach family already."

The second act shows the boy, now seventeen years of age, returning from a fifty-mile trip to Hamburg and back whither he had walked to hear the great Reinken play the organ. He drops down exhausted upon a seat just outside the Inn. (In this instance a curtain lifting by a wrought iron lantern hanging from the balcony above served to shut off the first scene and burish a background suggesting the front of an Inn. A green garden bench is the seat mentioned.) It is late and the lad tired and hungry from his long journey, but undaunted, is accosted by Immanuel and two gentlemen gayly attired in satin breeches and tricorn hats. Unimpressed by the young musician they leave him to his own thoughts, whereupon he falls asleep to dream that a fairy, dressed in white and bearing a wand tipped with light, appears to him saying, "Fear not, master, for master thou art. Centuries hence thy name shall be great among musicians. They shall call you Father Bach. Great choirs shall sing your music and in great halls grand orchestras will play works of which you have not yet dreamt. Sleep on, great master,

and let me draw the veil of time so that you can see and hear children playing your wonderful thoughts."

At this point Bach disappears in the darkness. The curtain is pulled aside to disclose a second piano, making it possible to present a program interesting and varied, including arrangements made by the teacher of famous melodies of Bach for one or two pianos. The program follows.

Bach Piano Program

**Ave Maria* (Prelude in C) Bach-Gounod
for two pianos..... Bach-Gounod
(This may be had for four hands on one piano.)

**My Heart Ever Faithful*—
for 6-year old child
Bourree (simplified) DeWitt
Musette in D

Alle Menschen Sterben Quail
Gavotte from French Suite No. 5 Quail
Minuet in G

Sicilienne—2 pianos Maier
Menuet from Partita I in B-flat

Prelude (English Suite in A minor)
On the G of String—2 pianos

Solfeggietto Ph. K. E. Bach
Inventions—Nos. 1 and 4
Gavotte in G minor

(English Suite No. 3) Mason
Gavotte in E Major Mason
(Violin Sonata No. 6) Mason
Gavotte in D Major

(Sonata for Violoncello) Mason
Gavotte in B Minor

(Violin Sonata, No. 3)
Jesu, Joy of Man's Desiring Myra Hess
(Chorale) Myra Hess
Allergo (Italian Concerto)

The following piano numbers are suggested to assist teachers in adapting this idea to the talent available in their classes:

Bourree (from Suite in D for Trumpet)
Fantasia in C minor

Gavotte and *Bourree* in G
Gavotte (Second Violin Series)
Gavotte in D minor

Gigue (First Partita)
* Compositions arranged by the teacher.

Little Prelude in D
Little Prelude in C minor
March in D

My Heart Ever Faithful (arranged by Lavignac)

Prelude (English Suite in A minor)
Sarabande (Sixth Sonata for Violoncello)

Sarabande in C minor
This program might be varied to good advantage by singing some of the Chorals harmonized by Bach and by the use of something for the violin.

The foregoing recital took place on a night when there were several conflicting engagements, such as graduation, plays, and the like; yet the audience numbered about two hundred, including friends of the students and of the teacher, as well as representative musicians of the city. Being a unique idea, the local papers had given it splendid publicity and the programs gotten out in advance proved welcome invitations to those who like to be personally reminded.

The day following the recital the teacher took stock of the work done, the cooperation, the remarks made in her presence, and the like; yet the audience numbered about two hundred, including friends of the students and of the teacher, as well as representative musicians of the city. Being a unique idea, the local papers had given it splendid publicity and the programs gotten out in advance proved welcome invitations to those who like to be personally reminded.

Had the teacher underestimated her students' ability? Probably so. Certainly such talent was not inferior.

Do We Listen Creatively?

By HELEN E. ENDERS

The manner in which we listen to music decides, to a large degree, what we get from it as an esthetic message. At the same time it determines how much the interpretative artist shares. This is developed beautifully by Ethel Peyser, in her new book, *How to Enjoy Music*.

"Appreciation of music is no different from appreciation, for example, of a speech. If you listen to a speaker who feels that you like what he says, he is led on to speak more enthusiastically and better and no doubt will be asked by the powers that be to speak another time. For the same reason, if you hear a composition and appreciate it, you are encouraging the composer to further effort toward the development of music. Of course, toward you appreciate is what counts toward creating music and stimulating your own development; for it has been said that a man is the sum of what he appreciates. If the public did not go to the theater, we should have no theater; if it did not buy radios, we should have no radios; therefore, we, the public, create."

Charles Marie Widor, the Grand Old Man of French Music

By the Eminent French Pianist and Conductor

MAURICE DUMESNIL

SINCE February 24th, 1934, Charles Marie Widor has been at the same time ninety years old and "organist of honor" of the church of Saint-Salpie, a title never before granted, and conferred upon him by His Eminence Cardinal Verdier, archbishop of Paris. The master probably would have continued his active service, had it not been for the many steps of the primitive, steep winding staircase which leads to the instrument built by Cavallé-Coll in 1862. However, since the access to the organ left a desire for the Parisian church remains something of a gymnastic problem, and the installation of an elevator appears in the light of an architectural impossibility at Saint-Salpie, the great composer-organist, though still attending the services punctually every Sunday, now has to limit himself to being a listener and to enjoying the supreme art of his successor, Marcel Dupré.

Widor's figure towers through the contemporary history of the organ. For over fifty years he has been considered as the foremost virtuoso in the world, because of his phenomenal technique coupled with brilliant, original gifts for improvisation. It was he who said that his series of "Symphonies" for organ is the greatest contribution to the literature of the instrument, since Johann Sebastian Bach. The famous "Toccata" has carried its author's name to every corner of the world; and, wherever pipes and consoles stand, it has become the touchstone of the aspiring organist, the most effective "war horse" of the concert repertoire. In short, and although Widor's production has been quite large and covers all fields from chamber music to opera, his organ compositions can be considered as his most significant achievement, perhaps even more so than those of César Franck, whom he succeeded in 1880 as teacher of organ at the Paris Conservatoire. He retained this post for six years, until his appointment to the class of composition left vacant by Leo Delibes' death.

A Suave Personality

ONE OF the qualities which Widor, as a man is, among many, his charming simplicity and lack of affectation. In fact he would be something of a "hard proposition" for any interviewer. He never speaks of himself. He is always primarily interested in what his interlocutor has to say. The way in which he listens, then, throws in his own remarks, as pointed by extraordinary recollections of great and small historic events, musical and otherwise; and the wealth of anecdotes always present in his memory, make his visits to the studio a real experience. Owing to this modesty, little is known about his artistic life and the development of his career.

Widor was born in Lyons, France, of Hungarian and Alsatian descent. His grandfather was a partner of Collinet, an organ builder at Rouffach, Alsace; and, as a strange coincidence, he was called to take part in the construction of the Saint-Salpie instrument. His father, organist at the Church of Saint Francis de Lyons, was his first teacher. When Cavallé-Coll came to the city, he always stopped at the Widor home. He did not fail to notice the precocious gifts of the youngster, who was at that time remained there until receiving the baccalaureate degree. Then, on Cavallé's advice, Charles-Marie went to Brussels for

a year, to study under the direction of Lemmens, the great organist through whom the works of Bach finally penetrated Belgium and France. It will interest students of the organ to know what kind of a schedule Widor followed during that stay. Every day he practiced from eight A. M. to six P. M., with barely an interruption for dinner, on the old Mercklin organ of the Ducal Palace. Then, from six to seven, he played for Lemmens, either a large fugue, a prelude, or a chorale, which he had worked up during the day. Before retiring at night he wrote a short fugue in four voices, which he submitted at seven of the next morning to Fétis, the composer

of his office at Saint-Salpie, we find that one word seems to sum them all up adequately: clarity. To the other listeners, they were described as "impressions as 'He seems to pour out a marvelous shower of light, from the organ loft down onto our heads!'"

Indeed Widor's technical mastery was, and remains at the present day, astonishingly clear. His prodigious brain is served by hands which, without being apparently very large, are capable of wide stretches. The strictest legato is therefore an easy matter. Add to this an amazing success of the pedal, a vision of orchestral effects in the registration, vivid tonal coloring;



THREE FRENCH MASTERS

From left to right are Maurice Dumesnil, Charles Marie Widor and A. Barthélemy

tion teacher. It required nothing less than the robust constitution and untiring enthusiasm of young Widor to stand the exertion of such formidably hard work; but, as a result, he was in possession of a perfect technique and already a full fledged master when he left Brussels.

A Life Work Begins

UPON HIS RETURN to Paris he became acquainted with the prominent musicians of that time, César Franck, Saint-Saëns, Ambroise Thomas and Rossini himself. In 1870, at the age of only twenty-five, he succeeded LeFebvre-Wely at the organ of Saint-Salpie.

1870... The Franco-Prussian war... the siege of Paris. Widor tells us how he was mobilized in the artillery and at the same time continued to fill his duties at the church, but how this did not go without difficulties, on account of the uniform he had to wear, which included a pair of spurs. One day, as he was playing a Bach fugue, he hurt his ankle badly with one of the undesirable implements!

A Superb Technique

IF WE analyze the chief characteristics of his talent as an executant, a talent at which thousands and thousands of specialists have marveled during the sixty-four

and all these, coupled with the splendid contrapuntal training received in Brussels, form the distinctive element of a mastery which has amazed several generations.

The Sureness of Repose

WIDOR HAS BEEN throughout his life an enemy of speedy technique, contending that a noble, dignified interpretation can best be attained by cultivating a broad style. "Liszt," he says, "never gave the impression of playing fast."

It is well known that Liszt handled the organ almost as beautifully as he did the piano. One morning of 1878, as he visited the International Exposition of Paris, he had gone to the Trocadéro in order to have Widor demonstrate for him the newly built instrument in which he was very much interested. Liszt showed great enthusiasm for both organ and performer and asked his young colleague what he could do in return for the courtesy.

"Oh, I know one thing: if it is not too much to ask," Widor replied. "Would you like me to go as a play piano for me?"

At the next day he was admitted to the practice room of the Maison d'Or. On that morning and the six consecutive days, Liszt played for him—all the Beethoven sonatas, most of the "Well tempered Clav-

ichord," and many works by Chopin, Schumann and himself! These were for Widor extraordinary hours, of which he keeps the most profound and reverent recollection.

An Organ Treasury

THE TEN "Symphonies" for organ, of Widor, we have mentioned as the greatest monument of the literature since Bach. Yet when they were written they aroused much discussion. Many could not understand how a symphony could be written for one instrument only. They would not consider the organ as an exception; and, of course, at that time it had not reached the tremendous sonorous and polyphonic possibilities discovered later on. Widor's genius visualized these, however, through the instrument of Cavallé-Coll, which became an excellent field of experiment for constant investigation of the resources capable of helping create a new technique. The result evidenced itself gradually in the first eight symphonies. We find, in them, a long string of gems which every organist should possess in his repertoire: the *Pastorale*, the *Marche Pontificale*, the *Finale* in D major, which was his favorite with Rossini, the *Prelude* of the "Third Symphony," the *Scherzo* of the "Fourth," the *Variations* on the "Fifth," and the sumptuous *Allergo* of the "Sixth," a marvel of harmonious proportions, of shining brilliancy.

The "Ninth Symphony," the "Gothic," was written in 1890. Widor had gone to Rouen to inaugurate the organ of the great Saint-Ouen Cathedral, that wonder of wonders of gothic architecture.

"This is an organ in the manner of Michelangelo," he said to Cavallé-Coll. These words came back to mind on the night of June 26th, 1933, when, in the huge nave filled with four thousand attentive listeners, and after the touching and fervent episode of the "Prayer of the Little Flower," the majestic chords of the *Magnificat* in Evangelina Lehman's striking oratorio, "Ste. Thérèse of the Child Jesus," crashed forth under the fingers of Marcel Dupré, and along the gothic arches as a tidal wave of glowing tone, a torrential cloudburst of gorgeous, powerful harmonies. Then it was easy to understand the other ceremony.

The "Tenth Symphony," the "Romane," was written four years later, in 1894, on the Easter theme of "Heaven Dies." It is the last of Widor's works in the larger form; for since then he has composed a number of shorter ones, and three of these quite recently.

As Pedagogue

DURING THE SIX YEARS in which he taught organ at the Conservatoire, Widor counted among his students, Louis Vierne, now organist of Notre-Dame; Maurice Strakosky, who is at the organ of Saint-Étienne; and Henri Liébert, professor at the American Conservatory of Fontainebleau. A feature of his teaching was the constant use of the organ. He truly said that preludes and fugues were sometimes used before him; and they were chiefly the best known ones—in A minor, G minor, D major—and as to the books of "Chorales," they

had remained entirely in the dark. It was Widor who brought them to the prominent place they now occupy in the curriculum of our national school.

As a teacher of composition, Widor achieved notable results. Two of his young students won the much coveted *Prix de Rome*, for the first time in history—Miles, Fleury and Nadia Boulanger. Nearly a score of our directors of Conservatories in the provinces have passed under his guidance. All are, as such, capable musicians, educators of wide knowledge and experience. Notable among his pupils was the lamented Gabriel Dupont, prematurely carried off at the age of thirty-five, just as he had given us the powerful lyrical drama of "Antar." Had he lived, Dupont probably would have been the greatest operatic composer of today. Henri Büsser calls him "a luminous genius, one of the most vital musical forces our country has ever known." On the other hand, it is interesting to note that among his most faithful disciples Widor counts Darius Milhaud and Arthur Honegger of ultra-modern, polytonal, discordant tendencies; which only goes to prove that the tuition of a master with broad ideas can open before young minds new and unexplored perspectives. And this is worth while, even if the result turns out to be, sometimes, objectionable and undesirable for those not enlisted under the banner of cubism, dadaism and other such crazy conceptions which, born of snobism, come and go season after season, in spite of the indifference of the public at large.

The Ready Wit

WIDOR is a splendid raconteur, whose sparkling, caustic wit is well known in artistic circles.

Some seven or eight years ago, when Paris was so overcrowded that an apartment was a thing almost impossible to find, he attended a dinner party and the conversation evolved around a certain French diplomat, not over-capable, who had just been appointed to the Embassy near the Vatican. "I wonder if he is successful," someone questioned, "and if he will be able to do anything?"

"Certainly," retorted Widor; "he has done something already. Even in such critical times as these—he has found an apartment!"

On another occasion, while he was at the church, Widor received the visit of an elderly English lady, who insisted very politely that she should show her the exact spot where *Manon* had reconquered *Des Grieux* and the chevalier had fallen into her arms. The uniformed "suissse" took her in surprise happened to be walking back and forth just below the organ. Widor referred her to him for information. This simple minded man, who evidently had never read the *Abbe Prevost's* book nor gone to the Opéra-Comique, did not understand the meaning of the question. As the lady insisted, he became more and more flustered; "such infamous things never happened in the sacred building, and that, besides, there were no parishioners by those names!" He even got so shocked and irritated that he started chasing her with his halberd, and a scandal developed; while Widor, from up above, watched the scene rather anxiously and with fear that his little joke might end in a tragedy.

The Grand Old Man

SINCE 1914, Widor is Perpetual Secretary of the Academy of Fine Arts. The independence and the dignity of his character, apart from his musical training, designated him for the choice of his colleagues. It has been said that Widor, had he not been a great artist, could have been a great diplomat; but a diplomat of the highest sense of the word, since he never mixed in any intrigues, never was part of any small "cliques," never "played politics" in order to have his work properly formed nor to gain access to an official

post. He never tried, either, to make himself the center of such cliques or groups, or even to bring them into being. His support of youthful members whose cooperation is usually based on personal interest and the desire to "arrive," as we have seen other musicians do. For a man of Widor's caliber, friendship is neither an investment nor a calculation, and he expects no returns from it.

Owing to the death of his name as the highest official musician of France, Widor receives hundreds of letters from all parts of the world. Up to recent months, he made it a point to answer every one of them personally. The small table of his Institute studio was filled with mail though he went carefully, day after day, finding for each correspondent a satisfac-

Romance and Poetry

ACROSS the years, and where the east-west of the world, the site of the historic tower of Nesles. From the studio window one discovers the Seine and its embankment, the trees on both sides of the river, and in the distance the mighty silhouette of the Louvre and Saint-Germain l'Auxerrois, the church of sinister memories where the bells tolled, calling the lovers for the massacre of St. Bartholomew. Widor loves to look out on this landscape he adores. On certain days of spring there is a light all its own, when the sun already asserts itself in a bright day of amare blue. And in the autumn, when the days decline, when twilight is short and the trees have turned golden, "the tugs and the

trac action, pneumatic lever of Barker, or plain old-fashioned mechanical transmission are discussed. The views of Widor will be considered as of capital interest, even by those who find themselves at variance with his conclusions.

Widor thinks that too much improvisation, modernizing of the organ is destructive; destructive of its traditional character, which is primarily noble and sacred; destructive of its interpretative value, which may be lured to trespass the limits set by the above-mentioned fundamental character; destructive of the total beauty, at last, owing to the ever increasing invention of new stops, leading to "false registration, to the seeking for picturesque effects and similar tricks tending to turn the religious, dignified instrument into a "growing howl or a dancing delirium."

A Difference of Opinion

A CONVERSATION, of some twenty years ago with the eminent Hungarian musician, Emanuel Moor, it recalled. Moor was the inventor of the Moor double-keyboard piano, and in younger years he had been a splendid organist, imbued with the traditions of the Viennese school. His views were in perfect harmony with Widor's; but he expressed them with typical Magyar impassioned violence, and especially his indignation about the use of the harpsichord or clavicord student of Bach's day would find Haydn's piano music something new, which could not be interpreted in the Bach manner. This Haydn manner continued through the Mozart, Clementi, Cramer, Hummel and Beethoven periods, with many modifications, of course. Then we come to a new style of piano playing which puzzled the old performers extremely.

Without going to any extremes, Widor thinks that too much evolution from the once accepted and recognized style of playing might become harmful to the very style of organ music in the future. He contends that the electric system, while probably less expensive, is not reliable on account of so many risks, interruption of current, short circuits and their danger of fire, as has just happened at the time of writing, in the medieval church of Saint-Nicolas at Rouen, entirely destroyed. He believes that a good mechanical action, kept clean and dusted off occasionally, will outlive by far any kind of wiring system submitted to changeable atmospheric conditions and the corresponding gradual decay.

"I have heard," he says, "that in America the electric action is universally adopted. Therefore, no other country could furnish better information on a point which we must investigate. Could anyone over there tell me where, and which is the oldest electric organ in the United States, still in use, and after how many years of use? This means, of course, without any overhauling or putting in of new wires, connections, and so on, but only the cleaning jobs which are necessary as a matter of normal upkeep?"

I promised to propose the question through THE ETUDE; and information will be welcome either by Mr. C.H.M. Widor, Institut de France, 25 Quai d'Orléans, Paris, or by the writer of this article, 86 Rue Cardinet.

Another point on which Moor's views coincided fully with Widor's, is the question of *tempi*. In the Bach original organ and all the old instruments, the coupling of the three keyboards made the action harder, and this acted as a safety brake to check the impetuous impulses of executants carried away by their virtuosity. If their brains were unable to control their *tempi*, the keyboard was at least not allowed to check. This remark is opportune. So many organists forget all traditions and rush through the Bach fugues at full speed, sometimes "regulating" them to their objectionable fashion and discarding the sense of unity which ought to be preserved and which never admits of any modification, apart from the quickest shadings.

Sensible Conservatism

DURING THE PAST few years, a conflict has developed among organists as to the very principles of organ building and the opportunity and the advisability of further modernization. Elec-

Debussy and the Pedal Blur

By CLARENCE LUCAS

"The Lure of 'Atmosphere' and How It Is Produced"

DO YOU PLAY the piano music of Debussy? Would you like to play it? If so, you ought to study very carefully the nature of that music and to find the style in which the composer meant it to be played. Merely learning the notes will not do. You may play every note correctly, at the required speed, and still fail to make it interesting. In fact, if you played it with that clearness of outline and absence of blur so necessary in playing the interwoven counterpoint of Bach, it would sound absurd, even disagreeable, at times.

The sonatas of Haydn, which were begun during the latter part of the eighteenth century, are not played in the Bach manner. Haydn's themes, mostly in the right hand, are meant to be accompanied by less important passages and broken harmonies in the left hand. The harpsichord or clavicord student of Bach's day would find Haydn's piano music something new, which could not be interpreted in the Bach manner. This Haydn manner continued through the Mozart, Clementi, Cramer, Hummel and Beethoven periods, with many modifications, of course. Then we come to a new style of piano playing which puzzled the old performers extremely.

A Changing Technique

THE GREATEST pianist, between what we may call the old school of Hummel and the new school of Liszt, was Frédéric Chopin. He was born in 1794 and died in 1870. In his youth he was praised by Beethoven, who entrusted him with the transcription of several compositions; and during his long life he met all the eminent musicians of the period. He was, moreover, the piano teacher of Liszt, Thalberg, and Mendelssohn. Surely he is worthy of our respectful attention when he speaks about piano playing. But what has he to say about the new school?

"A good player must not rely on the assistance of either pedal, otherwise he misses it." Speaking of an excellent pianist he said: "I wish he had not lost so perpetually upon the pedals. All effects now, it seems, must be produced by the feet. What is the good of people having hands?"

When Doctors Disagree

ONE HUNDRED years later, Moritz Rosenthal, a pianist with a greater technical skill than Moscheles ever knew, expressed a different opinion about the value of the pedal in piano playing. Moscheles would read with disgust the words of Rosenthal. "I consider the discovery of the syncope pedal the most important event in the history of piano playing. It constitutes the high water mark between the older and the present school. No more painstaking legato playing of chords by dint of fingering; no more dry playing without pedals in order to avoid them. The syncope pedal was the emancipation of the wrist and arm from the keyboard."

What a gulf separates the older and the newer schools! The music of Debussy, which is written entirely for the syncope of the pedal, would have baffled Moscheles completely. In 1838 he wrote: "I play all the new works of the moderns, but Thalberg, Chopin, Hummel, and Liszt. With all my admiration for Beethoven, I cannot forget Mozart, Cramer, and Hummel. Have they not written much that is

I often find passages which sound to me like some one prelude on the piano—the player knocking at the door of every key and clef to find if any melodious sounds are at home."

If a great pianist like Moscheles could not understand Chopin's music until he heard it properly played, how can a piano student, or a pianist of moderate experience, understand Debussy before he hears that music played? Our system of musical notation gives us the means of putting the exact notes on paper but does not show us whether we should play Bach with the *tempo rubato* of Chopin, or Beethoven with the delicate blur of Debussy. These distinctions have to be made by words printed above the music. These words are by no means so precise and clear cut as is the musical notation. That is why it is so difficult to convey to the interpreter the style in which a composer intends his works to be played. Even the great Mendelssohn—a composer, and at the same time an excellent pianist—formed a wrong estimate of Chopin's compositions. It was only after he heard Chopin play that he wrote to his sister: "Chopin produces new effects like Paganini on his violin, and accomplishes wonderful passages, such as no one would formerly have thought practicable."

The Debussy Style

FORTUNATELY, we possess a whole literature about Chopin. Unfortunately, we have very little about Debussy. His ill health and the dreary period of the World War shut him off from intercourse with the famous musicians of the period, such as Chopin enjoyed. But we know that Debussy produced new effects, or, at any rate, relied on certain Chopin-like effects which are subordinate in importance to the same words which Moscheles wrote about Chopin. In another place Moscheles writes: "Seriously speaking, one may learn a great deal from listening to Chopin's piano playing; but in his compositions Chopin shows that his best ideas are but isolated.

strike them and they are blended into a vague blur of harmony by the pedal. That description will do very well for the general effect of Debussy's compositions when he played them himself."

In his best period, and before he gave up playing the piano to a more or less restricted public, his piano sound was very often like a wind-swept Aeolian harp. The most practiced ear could hardly distinguish the divisions between the harmonies. One chord would melt into the next, into another chord, by a dexterous management of the pedal; and the chords were never loud. Nothing was less like the orchestral effects which Moscheles said the German school of his day demanded. Moscheles would have condemned Debussy mercilessly, for his continual employment of the pedal. The pedal was as important a part of the performance as were the fingers. In fact no pianist brought up on Bach, Haydn, Mozart, Clementi, Hummel, Cramer, and Beethoven, could ever learn from those masters how to play Debussy. This statement does not imply that Debussy is greater or more advanced than his predecessors. He is different, and that is all. He must be played in a manner suitable to himself. His music demands a pedal blur which would be intolerable in Bach. His unsteady rhythms would make Beethoven sound flabby and exasperating.

The Composer Speaks

A PARISIAN pianist who died some three years ago related to me his experience of playing many of Debussy's compositions to the composer himself. He said: "I played one piece after another for nearly an hour before Debussy said a word. At last the weary and lethargic composer, suffering from the malady which was soon to carry him off, roused himself sufficiently to say, 'That is not my idea at all. You have too much vitality. There must be played softly and with considerable blur from the pedal, and without marked rhythms.'"

This kind of playing would be considered lara and playing in the manner of young pianists. Of course it is bad playing if applied to Bach's inventions or fugues. It would be detestable in the classics. Yet the classical style of playing, of which Moscheles was probably the last great exponent, was equally unsuitable for the new music of Chopin. And Debussy is an offshoot of the Chopin school. His music might be described by Longfellow's lines:

A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles rain.

Leave the bright and sunny Italian landscapes, the stormy mountains, tempests, and moonlight tragedies, to others. Debussy loves mist and twilight. That is his style, and his best. He, like his master, Chopin, Corot, both had peculiar styles of their own, which have their charms but which are unsuitable styles on which to found schools of music and painting.

Now and then Debussy wrote a noisy piece, like the *Enfants du Cathédrale*, or the *Wind of the West*. Those pieces will not endure as the best examples of the composer's style. They no more represent the



This impressive picture of the Saint Ouen Cathedral at Rouen taken during the performance of Evangeliste Lehman's oratorio, "Sainte Trinité of the Child Jesus," shows the magnificent structure which today remains an unparalleled marvel of Gothic architecture.



The picture on the left shows the house in the Rue du Pain (Broad Street), St. Germain, as it was at the time Debussy was born. The other shows the same house, with the tablet, as it appears today.

real Debussy than Beethoven's *Polonaise* reprints Beethoven.

The Mills of the Gods

IT IS VENTURING on music ground to talk about the future of this music. The generations which come after us will decide that matter for themselves. We are often from the reading of history that progress are often. Moschles thought that the music of Field was shallow, pretty stuff with no enduring qualities. He would go with amusement to find that all the world knows Field's B-flat *Nocturne*, and nobody remembers a note of Moschles. Moschles, the popular composer and great pianist, as well as eminent conductor, could not help sneering at the "lady's world" for which the "fragmentary and undeveloped works" of Chopin were written. What would he say if he could hear the great pianist, Rosenthal, say that he would rather have composed a certain four of Chopin's mazurkas than the four symphonies of Brahms? And, while Moschles was decrying the compositions of Chopin, a younger pianist, Franz Liszt, wrote that Chopin would be the distant future as Bach and Chopin? And, while Moschles was decrying the compositions of Chopin, a younger pianist, Franz Liszt, wrote that Chopin would be the distant future as Bach and Chopin? And, while Moschles was decrying the compositions of Chopin, a younger pianist, Franz Liszt, wrote that Chopin would be the distant future as Bach and Chopin?

But no Liszt has as yet come forward to proclaim the merits of Debussy. It is futile, therefore, to judge of the permanent value of Debussy's compositions. Probably many French critics place him too high on the list of the great composers. No German musician considers him the equal of Brahms. And the world in general will hardly subscribe to the verdict of the dramatic writer who calls Debussy the French Wagner. It is enough that Debussy wrote music which cannot be mistaken for the music of anybody else. Those pianists who attempt to play this music must learn that it has a style of its own, which is as difficult as any other style to master.

Chloe Debussy was born in the aristocratic suburb of Saint Germain, near Paris, in 1862. But he was anything but an aristocrat himself. His parents were humble shopkeepers who lived over the shop. They did not think that education was of any value to a working boy. Debussy's mother, in fact, meant to make a sailor of the lad. A relative of the family was a great inventor of the neglected boy and was in charge in having him taught the simplest

elements of an education. But he remained unlearned to the end of his days. His biographers say that his friends shut their eyes to his bad spelling and ungrammatical French.

Rooted in Fertile Soil

HIS NATURAL ability in music was strengthened by a long course of study at the famous Conservatoire, and it is well to note that Debussy took liberties with all the classical rules of harmony, he mastered them and became an excellent contrapuntist. In this respect he was again like Corot, who mastered the severe art of a portrait painter before he gave himself to those gray-green landscapes of blurred outline and mists.

The course of cancer was the cause of his untimely death at the age of fifty-six. The malady affected his nervous system and made him abnormally sensitive to noise. Even the softest music was loud enough for his too delicate ear. Sometimes he would compose in a kind of fury, walking rapidly from room to room, rhapsodizing on the piano, humming, beating time, and writing with painful slowness. Then he would pass moments in idleness—dreaming and tautness.

Paris has recently unveiled one of its new boulevards, an imposing, if unattractive, monument to his memory. The house of his successors than by his contemporaries. And Liszt was right.

SELF TEST QUESTIONS ON MR. LUCAS' ARTICLE

1. What was the type of pedal use as used by Debussy?
2. What was Rosenthal's estimate of the pedal?
3. What are the characteristics of the Chopin technique?
4. What is a distinct limitation in your system of musical notation?
5. How is the pedal to be used to create the style and atmosphere of Debussy's compositions?

Nuggets of Piano Wisdom from Deppe

By HESTER EASTWOOD-EYERS

Though he never rose to eminence as either virtuoso or composer, Ludwig Deppe (1828-1890) was the teacher of a group of leading pianists of the last generation—and notably among them our brilliant Amy Fay—left a great heritage to us, and especially more musical, piano playing.

"We give some maxims of his methods, as culled from his disciples—especially from Miss Fay.

"The principles of the chord and of the scale are directly opposite. In playing the scale you must gather the hand into a nut-shell, as it were, and then play on the fingers. In taking the chord, on the contrary, you must spread the hands as if

you were going to ask a blessing. This is partly why the scale with a wide interval is 'low'—not higher than a common chord. Any one may have the sound of an angel, yet if she sits high, the tone will not sound so beautiful."

"Do not strike, but let the fingers fall. To strike chords, learn to raise the hands high over the keyboard; and then let them fall, without any resistance, on the chord, and then sink with the wrist. Take up the hand exactly over the notes, keeping the hand extended. When you once have got this knack, the chord sounds lighter and fuller."

"Listen to your playing; let each tone sound conscious."

"The value of music in our schools can hardly be overestimated. Probably after the three R's music is of greater practical value than any other subject."

—DR. JOHN J. THORNTON,
U. S. Commissioner of Education.

RECORDS AND RADIO

By PETER HUGH REED

THE advent of Geraldine Farrar, as interpreter between the acts of a broadcast from the Metropolitan Opera House this year, is indeed an auspicious one. Hereafter, the extracts have been filled in by too much talk about the opera in question or in publicity stunts—such as interviewing celebrities, in a manner which frequently annoyed unfortunates. With Miss Farrar's advent, however, a new and unusual precedent is advanced which no doubt will prove more interesting to the greater number of listeners. In an "informal" talk, one of the most gracious personalities of our day speaks about singers, the opera, musical themes, and even sings for our edification and enjoyment. Radio has always been a source of novelties, but none has intrigued us so completely as the novelty of the introduction of Miss Farrar's dominating and perennially charming personality between the acts of the major opera-broadcasts on Saturday afternoons.

Since Miss Farrar, along with Enrico Caruso, occupied a most conspicuous place in the history of recording and opera in this country, we wonder why it is that Victor has not made more of her early recordings similarly revitalized like those of Caruso's that have recently been put out. Should they decide to do this, we nominate Miss Farrar's dominating and perennially charming personality between the acts of the major opera-broadcasts on Saturday afternoons.

Organ music has been inevitably to incite controversial comments. Some are highly regarded, while others are condemned for "echo," imperfect projection of various stops, and so forth. The fact is that the organ, although a most difficult instrument to reproduce perfectly, still it, on the whole, records more satisfactorily than its detractors would have us to believe. Its reproduction, however, in order to insure an equitable degree of verity, depends more on the fidelity of the reproducing unit than do most instruments; which can be credited in part to its excessive reverberations and its less perspicuous overtones.

Among recent recordings, which although not entirely perfect, nevertheless stand forth as realistic reproductions of that instrument, are Columbia's issues of *Impromptus* written and played by Louis Vierne (disc 7300M) and that glorious fanfare of Bach's *Toccata in F* played by Anton van der Horst (disc 6822D).

Saiger's record of Tartini's "Sonata in G" (Columbia discs 17036 and 3297D), we understand, is a revitalized one. Originally issued several years ago in England, this competent performance of a wholly charming work of the distinguished Eighteenth Century violinist and composer was undebated neglected because of feeble recording, which Columbia apparently has rectified.

Whether one admires *Variations for Thirteen Percussion Instruments* (Columbia disc 4095) as absolute music or not, he, perforce, has to admit it is an ingenious experiment in unusually conceived sounds. Very likely, it will remind one of a powerful and somewhat startling action, or chaos in a steel foundry; for it deals primarily in noise such as is encountered in all these cases. A recording engineer points out that this particular record very likely contains one of the widest range of "highs" and "lows" of any in existence. Be that as it may, we doubt

whether if this fact will materially increase its value.

In the Columbia recording of the duel between *Brundage* and *Sylvester* from the first act of "Götterdämmerung" (discs sides of discs 2131 and 32M), although we encounter a thoroughly competent performance from two competent Wagnerian singers—Margarete Bauman and Walther Kirchhoff—the orchestral side is not on a par, since it is both staid and confused. The modest price, however, which recommends them however to the attention of all. The fourth side of the recording is taken up with the *Oath Scene* from Act 2 of the same opera, wherein the two singers are ably assisted by Alfred Gobel, basso.

Roy Harris, the Oklahoma musician, who is one of America's most vital and original composers, in his work "Three Variations on a Theme for String Quartet"—notably performed by the Roth Quartet in Victor set M244—reveals himself as a careful and conscientious workman. One can only applaud, followed by the conclusion of the overture. Weber bowed repeatedly, then endeavored to proceed with the opening scene of the opera. The audience, however, in its appreciation and finally Weber yielded and the entire overture was repeated.

A second performance of the opera was given two days later and a third, four days later, and by the next year it had found its way into the principal opera houses of other lands. It became so popular in London that three different theaters were performing it at the same time.

The overture had been presented to the public in advance of the production of the opera. The first presentation took place at a concert in Copenhagen, October 8, 1820, under the direction of the composer who was making a concert tour through northern Germany and Denmark.

The libretto of the opera was written by Friedrich Kien, and is based upon a German legend. According to this legend, told among huntsmen, whoever would succeed to sell his soul to Zamiel, the *Demon Hunter*, would receive seven magic bullets which would always hit the target, regardless of the inexperience of the marksman of the hunter. And for each victim whom he could succeed in securing for the *Demon*, his own life would be extended and he would receive a new supply of the charmed bullets. Hence the title "Der Freischütz," which might be freely translated "The Freeshooter"—one who uses "free" or charmed bullets.

The Story

MAX AND CASPAR, two excellent marksmen, are employed as forest rangers on the estate of *Prince Ottokar*, a duke of Bohemia. *Max*, an honorable young man, is in love with *Agathe*, daughter of *Cuno*, head forester. The hand of *Agathe* has been promised him upon condition that he prove himself the best marksman at a forthcoming contest. *Max* seems to lose his skill and is defeated by *Kilian*, a peasant.

Casper, who is in the power of *Zamiel*, now recognizes an opportunity to extend his own days of grace, and advises *Max* to seek the magician and secure some of the magic missiles.

Max is persuaded and meets *Casper* in Wolf's Glen where the magic bullets are cast amid scenes of horror, while the *Demon* hovers near. *Max* is returning with a stag he has killed when he meets the prince, who asks him to shoot a dove. He complies and barely misses *Agathe*, who has come to the wood in search of her lover. *Zamiel* directs the bullet, instead,

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Overture to "Der Freischütz"

Required for 1935 National High School Orchestra Contest

to the heart of *Casper* and then carries off his victim. *Max* is now forgiven—and all ends happily.

The overture opens with an impressive *Adagio*. After nine bars the celebrated horn quartet is introduced, with a quiet accompaniment in the strings. The original orchestration provided for two horns in F and two in C—the object being to utilize as many open tones as possible.

After a *crescendo*, extending through a synopsed passage in the strings an energetic subject is presented *fortissimo* by the full orchestra. The subject matter of this section is drawn from the *Incantation* scene in the Wolf's Glen.

The horn quartet does not occur in the overture as evidenced near the close of the tranquility of woodland life. At the close of the quartet a sinister passage is introduced in the strings—a *tremolo* in the violins, low *pizzicato* in the basses with tympani beats, and a melody of diabolical portent in the violoncellos. This extract is taken from the second act scene of the Wolf's Glen wherein *Casper* invokes the aid of the *Demon*.

Following a flourish by the horns, the clarinet intones a theme which is sung by *Max* in the second act of the opera. This is soon followed by the principal theme of the overture, a beautiful *Andante* which is taken from *Agathe's Prayer*.

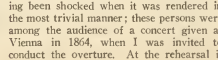
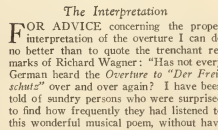
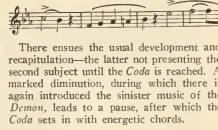
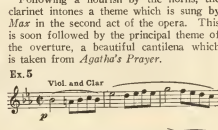
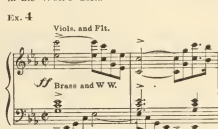
There ensues the usual development and recapitulation—the latter not presenting the second subject until the *Coda* is reached. A marked diminution, during which there is introduced the sinister melody of the *Demon*, leads to a pause, after which the *Coda* sets in with energetic chords.

This closes the *Adagio* and the main movement of the overture opens with an agitated theme in the minor—*Molto vivace, alla breve*. Although marked *vivace*, care should be taken that the tempo here does not exceed a speed of 108.

Max is persuaded and meets *Casper* in Wolf's Glen where the magic bullets are cast amid scenes of horror, while the *Demon* hovers near. *Max* is returning with a stag he has killed when he meets the prince, who asks him to shoot a dove. He complies and barely misses *Agathe*, who has come to the wood in search of her lover. *Zamiel* directs the bullet, instead,



After a *crescendo*, extending through a synopsed passage in the strings an energetic subject is presented *fortissimo* by the full orchestra. The subject matter of this section is drawn from the *Incantation* scene in the Wolf's Glen.



came to pass that the orchestra of the imperial opera (certainly one of the finest orchestras in existence) were surprised at my demands regarding the execution of this piece. It appeared at once that the *Adagio* of the introduction had habitually been taken as a pleasant *andante* in the tempo of the 'Alphorn' or some such comfortable composition. This was not 'Viennese tradition' only, but had come to be the universal practice. I had already learned at Dresden—where Weber himself had conducted his work. When I had a chance to conduct 'Der Freischütz' at Dresden—eighteen years after Weber's death—I persisted to set aside the slovenly manner of execution which had prevailed under Resinger, my senior colleague. I simply took the tempo of the introduction to the overture as I felt it; toward a veteran member of the orchestra, the old violoncellist Dotzauer, turned upon me and said seriously: 'Yes, this is the way Weber himself took it. I now hear it again correctly in the test recording. My own, who still resided at Dresden, became touchingly solicitous for my welfare in the position of capellmeister. She trusted that my sympathy with her deceased husband's music would bring about correct performances of his works, for which she had no longer dared to hope. The recollection of this flattering testimony has frequently cheered and encouraged me. At Vienna I was bold enough to insist upon a proper performance. The orchestra actually studied the two well known overture anew. Discreetly led by R. Lewi, the cornists (hornists) entirely changed the tone of the soft wood notes in the introduction, which had been accustomed to play as a pompous show piece. The magic perfume of the melody for the horns was now shed over the pianissimo indicated in the score for the strings. Once only (also as indicated) the power of their tone rose to a *mezzo-forte* and was then gradually lost again without the customary *sforzando*, in the delicately inflected

the violoncellos similarly reduced the usual heavy accent

which was now heard above the tremolo of the violins like the delicate sigh it intended to be, and which finally gave to the *fortissimo* that follows the *crescendo* that air of desperation which properly belongs to it. Having restored the mysterious dignity of the introductory *Adagio*, I allowed the wild movement of the *allegro* to run its passionate course, without regard to the quiet expression, which the soft

(Continued on page 170)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS
A Monthly Etude Feature of Great Importance
By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

ALBA
By ETHELBERG NEVIN
Ethelberg Nevin's *Alba* is taken from the ever popular suite "A Day in Venice." *Alba* offers plenty of opportunity for expressive piano playing. One must first summon a lively tone for the melody, then one's best sense of rhythmic control, and finally the discrimination to phrase correctly. Given these the composition contains genuine sentiment and character. Without them it can be a sort of saccharine hash, revolving to good taste. The first fifteen measures in the form of an introduction announce the gentle breaking of the dawn. Marks of expression are to be found in almost every measure, and the interpretation can scarcely go astray if these are followed. Note that *senza rit.* (without ritard.) is indicated at several points. This is to warn against the "dragging" so often introduced by players who feel that such procedure is "soufflé." All grace notes are to be played lightly and quickly.

Following the "dawn" introduction comes the theme proper beginning measure 16 and written in barcarolle form. From this point success in execution hinges upon preserving the typical six-eight swing reminiscent of the swaying of gondolas as they glide through Venetian canals. The entire theme is written in thirds—dotted form—a characteristic of Italian street songs. Pay particular attention to phrasing and to the fact that in the first announcement of the theme beginning measure 16 the quarter notes are slurred into the following eighth. At measure 32 the theme is repeated, this time detached, all the notes being written as staccato chords. At measure 36 *legato* is resumed and continues to the end. A short Coda consisting of the motif used in the introduction brings the composition to a close.

SUNDAY MORNING IN THE MOUNTAINS
By RUDOLPH GANZ
A short but very descriptive piano piece in F major, Ganz' contribution to the March Etude. Bells of the Swiss Alps chiming with a special meaning for the composer who is himself of Swiss ancestry.

Sunday morning bells with their resultant echoes are heard throughout this little number. It would seem superfluous to remark that care should be taken to make the tones as bell-like as possible. The division between the hands of the opening phrase is no doubt indicated with this idea in mind. Be careful to apply the *molto* and *allegro* as directed; remembering that this procedure not only furnishes a softer *pianissimo* but changes the quality of the sound as well. The chord progression at the end will place the ears of young America, since it contains harmonies which have found favor in many popular presentations over the ether.

COMING OF SPRING

By GEORGE EGGLING
There are teachers planning seasonal programs at this time who will doubtless welcome this piece for their special purposes. It opens in strict scherzo style and should be handled accordingly. The *allegretto* for forearm attack and let the staccato chords be brittle. The short groups in thirds—seconds should be rolled, not fin-

gered, and tossed off with a measure of abandon, starting piano and showing noticeable crescendo. The tempo should not be too fast as measure eleven introduces a lyric section, B-flat major, with the melody lying in the tenor voice. The melody in this section is *legato* throughout and should have plenty of resonance. An *accelerando* begins at measure 19. Here also the volume of tone increases until *fortissimo* is reached at measure 28. Following, there is a brilliant passage in sixteenth notes played *allegretto*, jubilantly. After a short pause the opening theme reenters followed by a new theme in C major, played at a moderate tempo. Agile fingering is required in the section beginning measure 59. The shifted octaves at measure 59 will repay a little extra attention. Besides its possibilities as a novelty for Spring programs this piece will be found helpful as a study in the development of style.

CINOLINE DANCES

By GERALD FRAZER
Gerald Frazer turns back yellowed pages in the volumes of Music and Fashion to give us the form and atmosphere of an old time waltz. The number opens with short legato figures which require heavy accent on the first quarter of each measure. The staccatos in the hands are to be played with the sustained chord which begins the fourth measure—should have resonance. Use the pedal only where marked. Do not miss the deep animation, *pizzicato*, followed by a *tempo* two measures later where the opening theme reenters. The second theme in D major, the dominant key, may be played with more animation, *pizzicato*. Following this, sharp phrasing is necessary to preserve the rhythm. Drop on the first chord, third beat, and let the effect be obtained mechanically. These short phrases contrast well with the sustained dotted eighth notes which occur later. Measures thirty-seven to thirty-nine and measures forty-five to forty-seven. While the rhythm must be well defined it should be daintily marked and not too vigorously accented so that the mood invited by the title and redolent of a gentler age, may invest the performer.

MELODIE POETIQUE

By CHARLES HUETER
Charles Hueter offers music this month which is as beautiful as the melody itself, wherein tonal values are consequently paramount. Among the most difficult tasks in pedagogy is that of training the aspiring piano pupil to listen intently to the actual tones which he is playing. He begins usually by thinking that playing any melody loudly enough will stand out over the accompaniment is adequate for every purpose. Of course such is not the case nor is a beautiful tone sufficient in itself. As a maximum effect it is comparatively simple to produce a beautiful tone on a really good piano. A beautiful piano is like a beautiful voice in that it is already there. The greatest difficulty is to produce a variety of tone. This demands concentration and consistent practice on the part of the pupil. One should keep in mind that the melody is constantly changing in "thickness" and that the most beautiful tone becomes monotonous unless it is constantly subject to

change in quality and quantity. Fundamentally, tone is controlled by the amount of percussion, weight and depth of touch used. These factors, whether applied by fingers, wrists or arms—or combinations of these—tend toward and vibrate to the melodic line. No two individuals are built exactly alike; therefore the mixture of these principles will vary with each performer and a sharp intelligent "listening sense" is an absolute necessity to the ambitious student who hopes to develop total control. Mr. Hueter's music, like the melody in the first section lies in the lower voice of the right hand, while in the D major section which follows, the melody is in the soprano voice. Note that there is appreciable increase in *tempo* in the second section.

MILADY DANCES

By STANFORD KING
Mr. King presents this month a composition which harks back to colonial days for inspiration. *Tempo* as indicated in the title is *andante moderato*—moderately slow. Play this piece gracefully and delicately, without losing the feeling of continuous motion. Tonal coloring is important and the passages are on the sustained side throughout. Abounding as it does in harmonic progression, this music should please the ears of young moderns. Because of the necessity of preserving *legato* it would be unwise to suggest the number to pupils with very small hands. Use of the pedal is necessary but should be applied with care to avoid the unpleasant effect of a vibrating lamina. As a difficulty will be avoided by observing the clear pedal marks conscientiously.

GONDOLINA

By LILY STRICKLAND
This short composition is written in barcarolle style. Let the six-eighth swing of the left hand be preserved throughout since it represents the gentle swaying of the gondola. The pedal can be used to the best effect if applied as indicated, once to each measure. Simplicity is the important thing in playing this little boat song.

CROCUS BLOOMS

By EDNA JOHNSON
Open this waltz at rather slow tempo—132 to the quarter. It should be played with composure but not lazily, a distinction sometimes disregarded in this type of composition. The accompaniment is made of the soprano and answered in the eighth measure by the lower voice which should have violoncello-like quality. The second section in D-flat is brought in by a *molto*. Observe the *molto rit.* at measure 40 after which resume the piece a *tempo*.

FUNERAL MARCH

By FR. CHOPIN
This composition from the "B-flat Minor Sonata" of Chopin is one of the most monumental works of the master, and has been the basis of the greatest living pianists and almost every conceivable combination of instruments. The *ETUDE* presents in this issue a Master Lesson on this work should be handled with the greatest care. Rosenthal, Readers of this department are urged to avail themselves of the unusual opportunity to acquaint themselves with

Mr. Rosenthal's ideas and interpretation of this immortal composition.

GAVOTTE IN G

By G. F. HANDEL
The Gavotte is a dance which attained the height of its popularity in the time of Handel. It is said to be French in origin and to have been derived from the Gaviots, a race living in Dauphine. It was unlike popular dances of that by-gone day because in the Gavotte dancers actually lifted their feet from the ground, whereas up to that time they had simply walked or shuffled rhythmically.

Examining this music one is charmed anew with the simplicity which abounds in the works of the old masters. It is a truism that all great things are basically simple. The truism applies particularly to those masterpieces which so gallantly ride out the storms of time and changing musical conditions. For example, this little *Gavotte* of Handel. This is a suitable piece for or profound in its measures yet it manages to sing its music straight into the hearts of hearers and to weave a little spell all its own. The opening theme consists of the simple staccato, legatos, and slurs all of which have direct bearing on the rhythmic swing. The second theme is in the simple diatonic. Major scale of G ascending and descending. But because of the metrical division and the phrasing given this side it becomes a very clever changing lamina. As a difficulty today as the day it was composed.

The section beginning measure 25 is in D minor and leads into a modulation to the first theme, this time supported with fuller harmonies and played forte. There follows an intermezzo played at brighter tempo. This in turn leads back to the original theme—D.C.—the Gavotte ending with a *largamente* and *ritard* at *Fine*.

SWING SONG

By HESTER DUNN
First on the Junior's program this month is a little Grade One piece composed of simple patterns which are useful either as a rote piece or reading exercise. Directions are printed for preparatory work which will aid in reading or memorizing. There are also instructions for a nice little rhythm drill.

SCAMPING ROSSIGLERS

By BERNICE ROSE COPLAND
Miss Copland gives us a short second grade piece in the style of a *scherzo*. Written in four-eight time it is in the key of C major. The right hand consists of short legato groups against left hand staccato which lend variety and contrast to the lively first theme. The second theme is in the key of C major and is similar in each hand. Fingers should skip over the keys to a Mr. Squirrel, giving to the composition the freedom of style it demands.

LITTLE ROSEBUD WALTZ

By WALTER ROYLE
This miniature waltz in F major has two (Continued on page 184)



A Wrong Way to Practice

Please don't hear to work with one of my pupils. I go over the *legato* thoroughly with him, and when he returns home to practice, instead of referring to the notes, he plays out the piece on the piano in a key different from that in which it is written. Hence she is not learning her notes. I have given her advice to write, but without result.—L. M.

Spend a good part of the lesson time in showing her just how to practice, what the items are on which she is to work, and how much time she is to spend on each. Have her then actually practice her lesson in your presence, occasionally criticizing what she does.

It would be a good thing if her mother could sometimes be present during the lesson hour, so that she would know what you require. Evidently the girl still needs strict guidance, otherwise the time which she spends at the piano is of little avail.

Dead Levels in Music Study

How can I create in my pupils a sense of progress? I have tried with them all sorts of devices, such as recitals, contests, prizes; but parents sometimes say, "Just practice and if they don't take more time they will simply be bored." So I stop their lessons.—M. C.

In the best of teaching this inevitably comes at times a period of "dead level," when progress seems at a standstill. To provide for such emergencies, the clever teacher will constantly keep in touch with new ideas and methods, and give them a fair trial with her pupils. I know a successful teacher who each year herself takes a course on the principles of teaching, from different authorities. Sometimes this course deals with materials with which she is already very familiar; but she always carries away from it added enthusiasm for her work. Each month she appears in *THE ETUDE* advice from experienced piano teachers and performers. Study these ideas carefully, and see if they can be applied to your own needs.

Various Methods of Technique

Some technical methods require that the hand be placed over the piano with fingers curved, hands and wrists level with the keys; then the fingers and struts the keys. Some methods require that the fingers be curved, with struts below the keyboard. The attack is different. A pupil came to me who has had four years' music—said her teacher taught her to throw her hands at the piano. "Please criticize these methods for me," she has been teaching two years, and I strive to keep up with new methods, even though I think some of the old methods are preferable.—Mrs. B. H.

There indeed seems to be no end to the ways advocated by different teachers and theorists for making connection between the keys and the tone of the piano. Modern teachers, however, are pretty well agreed that that method is most desirable which results in the most ease and fluency of execution, combined with the best of the various qualities and shadings of tone. For a start, the first of the above sug-

gestions seems sensible—level hands and curved fingers. As to striking the keys—this doubtless helps to give command over the finger muscles; but why *strike*, when a simple pressure produces plenty of tone? Striking, too, tends to emphasize the un-musical noise of hitting the key surface. Turning now to the position of the wrists, I should prefer to keep them rather above than below the key level, since the latter position tends toward a heavy and over-laboring touch.

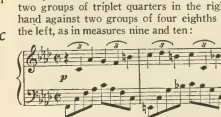
As to "throwing the hands at the piano," I believe that it is well to play in the piano keys, rather than at them. As far as possible, keep the fingers on the keys, throwing the fingers a little upward only when necessary to produce the proper fluency of touch, or to keep them from hindering each other's action.

Methods may come and methods may go; but beauty of tone with a minimum of effort will, I trust, finally win the day.

Four Notes Against Three and Five Against Four

In reply to my request for examples of the rhythm that has four notes in the right hand to three in the left, Clarence Newell, of Nebraska, quotes such a passage in the *Paganini-Like Etude, No. 6*, and Vera Kelsey in Scriabin's *Etude in F minor*, Ralph Rau, Montana, speaks of four measures of this rhythm in the last movement of Chopin's *Sonata in B minor*, C. R. Worth, of Rutgers University, sends the following list of compositions in which this rhythm occurs: Chopin, *Etude in F minor*, from the "Method of Methods"; Beethoven, *Sonata Op. 79*, last movement; Debussy, *Danse de Puck*; Grieg, *Ballade*; Griffes, *The Night Wind*.

In the Chopin *Etude*, for instance, (which is quoted also by G. Krutzler, of Long Island and James A. Carson, of Illinois), nearly all of the measures are made up of two groups of triplet quarters in the right hand against two groups of four eighths in the left, as in measure nine and ten.



Dr. W. L. Davis, of Ohio, cites another example found in Brahms' *Variazioni No. 24*, on a Theme by Handel. He says further:

An example of four notes in the right hand against five in the left is found in the key of G-flat, Brahms' *Prelude in G-flat*, Op. 35, No. 2.

May I return thanks to all of the above readers of *THE ETUDE* for their able assistance.

Arm Position with Arpeggios

Please tell me which is most acceptable in playing arpeggio. (1) to play with a strictly horizontal carrying of the arm, passing the thumb, and never allowing the arm to move

to play at the slightest bit; or (2) to play by letting the thumb to forward the keyboard, and sliding the other fingers out toward the tips of the keys, as prescribed in "key adjustment" methods? This second method has been shown as by a conservatory teacher; but the arm does move in toward the keyboard, and not quite—Mrs. J. H. R.

Can we not adopt a position of hand and arm which represents a compromise between these two extremes? A level hand is a good thing, especially in light playing; but a desired tone with motionless muscles. Only avoid exaggerated movements as far as possible, so that your playing appears natural and unforced, and your hand and mind seems occupied with music rather than with gymnastics.

Piano Study as Applied to the Voice

I have an adult pupil who wants a "special course" on piano to help her in her voice study. She is a soprano, the first volume of Mathers' "Graded Piano Course" is her text. She has notes and time, having her count down to her advantage. She has a good ear, and is full of melody. What more can I do for her?

Nothing can be more helpful to a voice student than a thorough knowledge of the musical rudiments and the ability to read piano music at least ordinary difficulty. You are quite right, therefore in giving your music pupil a good general foundation in music.

It would be well, too, for her to spend a good portion of her time in learning to play accompaniments. Get her a book of simple vocal music, perhaps of folk-tunes, and have her learn to play the accompaniments, while you sing the tunes in the upper keys of the piano. Eventually, perhaps, she may be able both to play and to sing some of her songs!

Rotation on the Black Keys

I am quite interested in the method of rotation on the black keys. It is practical for very young pupils, and I have seen it used by a bright six-year-old pupil almost by himself. I have heard of it also by Williams' tip hand position. I should not say this method from the point of view of the teacher. You can be made, and what materials can be used.—A. D.

The method of which you speak is advocated by Tobias Matthay; and for a complete description of it and its use with children, beginning with the youngest, I refer you to his brochure entitled, "The Child's First Steps in Piano-forte Playing." According to this book, the pupil begins the study of forearm rotation by doubling the thumb and the second finger, and then to side on the three adjacent black keys. I think it would be well to try this system with your young pupil, since it inculcates a sense of ease and freedom of the high wrists, also of free sideways action of the hand and forearm.

Speed Limits in Playing

I am a piano student seventeen years of age, and I have been studying considerable degree of velocity in scale passages for some time. I have been told to increase my speed still more. I always try to have my scales play like when I play. I have no metronome; but with a watch I find that I can play the C scale, going down, at about 120 notes to the minute. I do not know if it is worth it, but I think that these numbers are somewhat on the right. Another question that I would like to ask is, "Should I play the scales?"—R. D. K.

I am inclined to believe that if you tried the great virtuosos, you would be surprised to find that their speed was a whole lot less than you would naturally expect. The reason for this is that what is taken for unusual rapidity is often really the vitality of accent and rhythmic order which their playing abounds, and which fill it with life and action. I advise you therefore to try to put more and more meaning into your playing, rather than to strive for mere rapidity.

Get yourself a metronome at your earliest opportunity, since without this device you never will be sure of your speed. According to this, a speed of 7-144 may be taken as a limit for your fast piece. Beyond this there is danger of sacrificing clearness, and of substituting for it a mere aimless scrambling over the notes. And do not worry too much about playing fast; for given the most favorable conditions of fingers and wrists, your metronome limit will advance of itself as much as is good for you.

More About Piano Structure

Concerning the structure of pianos, which was discussed in "The Round Table" of last August, Mr. George Anderson, of Juneau, Alaska, contributes the following additional information:

I. In piano having three pedals, the middle one is the damper (upright) piano has the inner construction of the frame, the name "upright grand" is derived from the fact that the piano is action, but rather from the scale, which is maintained in its position within restricted proportions, to produce a tone which is as bright as that of in horizontal form.

Essential Piano Studies

There are three of these piano studies: Clementi's "Piano" Book, "Well-known Piano Studies" by Clementi, "Piano and Chopin's Etudes" which would you consider as being in the "indispensable class"—A. D.

Beginning in Grade III, and proceeding in general progressive order until the final Grade X is entered, I may suggest the following list: Heller, "Studies for Rhythm and Expression" (Op. 47 and Op. 46); Czerny, "School of Velocity" (Op. 299); Cramer, "24 Selected Studies" (von Bülow); Moscheles, "Characteristic Studies" (Op. 70); Schumann, "Simplicius Etude" (Op. 15). Also selected studies by Henselt, Liszt and Rubinstein.

The "Funeral March" of Chopin

A Master Lesson by the Renowned Pianist

MORIZ ROSENTHAL

THE MOST FAMOUS and popular funeral marches of the classical and romantic periods are: the *Funeral March* from the "Sonata in A-flat, Opus 26," by Beethoven (bearing the inscription, *nullo morte d'un eroe—on the death of a hero*); the *Funeral March* from the "Eroica Symphony" by the same composer—aimed at the gloomy future of Napoleon Buonaparte, then emperor of France and almost of Europe; the *Death March* (Trauermarsch) of Siegfried, in the "Götterdämmerung" by Richard Wagner; and the *Funeral March* by Chopin, forming the third movement from his "Sonata in B-flat minor, Op. 35."

Chopin is credited with having written two funeral marches, the one already mentioned and another in C minor, which was composed very likely by Fontana, a much lesser light, of course, but Chopin's pupil and devoted friend. Surely one cannot believe that this C minor March should originate from the same illustrious pen which surprised the musical world by an almost uninterrupted chain of masterworks. Regarding, however, the *March* from the "Sonata, Op. 35," we are easily satisfied to compare it with those highest efforts by Beethoven and Wagner in order to form a better judgment on its merits. We have to take, of course, into the consideration, that the marches by Beethoven were composed around twenty-five to thirty years before Chopin's; the *Death March* by Wagner, around thirty years after the work of the Polish composer.

Marches in Contrast

THE MARCH from the "Sonata in A-flat, Op. 26" by Beethoven is hardly to be counted among the highest efforts by this great master, inasmuch as the pathetic and heroic character seems almost absent from this work. To me, at least, it sounds rather "military." There is much of the pomp usually connected with military parades. One might imagine trombones and even cannon shots. As to mourning, grief or despair, there is not more to be found in it than a file of valiant officers and soldiers is supposed to show, when they bury their dead comrade. From a more colossal mold appears to be the *Funeral March* from the "Eroica." The first twenty-four measures, and especially those from the seventeenth to the twenty-fourth, show a grandeur which makes them more than worthy to conduct the greatest hero of all time to his grave. But this exalted height is not maintained in the second part of the march. The *Magnificat* (C major) cools off to a more conventional kind of music—"two men weder die Grosse des Sängers, noch des Besessenen fußt (where one feels the full greatness neither of the singer nor of the one sung about)."

Turning to the march of Wagner, we feel immediately the superhuman greatness of the dead hero, who succumbed to human perfidy (Hagen), but not the full greatness of Wagner himself, inasmuch as he falls back on all those *leitmotifs* which accompanied Siegfried on his long way through the score of "Siegfried" and "Götterdämmerung." Alas, it must be confessed that Wagner does not take, for this occasion, the pains of creating some new of his harmonic and melodic wonders, but simply repeats himself. From all of those marches the one by Chopin became the most popular, in spite

of the formidable competition of two such musical heroes as Beethoven and Wagner. This can be explained by the sincere mourning, the most poignant grief, contained in the outer parts, whereas the middle section shows the most charming and naive children's faith in another world where they meet again our lost dearest.

A Personal Program

FEW WORDS about the "Sonata in B-flat minor, Op. 35," where the *Funeral March* forms the third part (movement), and the rôle it fulfills, may not be superfluous. This sonata can be considered as partly autobiographical (like the "Sonata in A-flat, Op. 110" by Beethoven). Chopin was not only with Wagner the greatest musical lover, he was also a fighter, a warrior. The fate of his fatherland, which then seemed hopeless, when Poland was subjugated and divided among Russia, Germany and Austria, moved him to frenzy. In any case, the first movement of his "Sonata in B-flat minor" shows (First Theme) the terrible fight between a seemingly insurmountable fate and the (Second Theme) noble pride and greatness of the hero. The "working out" part grows still more volcanic. Such a savage fight be-

tween Introduction, First Theme and Second Theme never before was witnessed in a sonata. The second movement (*Scherzo*, in E-flat minor) materializes to a more realistic battle, a true war battle interrupted by an enchanting vision. No doubt a hero is depicted fighting for his fatherland, overwhelmed by sweet memories and hopes before he succumbs on the battlefield.

And now begins the third movement, the *Marche Funebre*, of the sonata, where the hero is borne to his grave. And, as soon as the march is finished the *Finale* (*Presto*) begins. It is the most enigmatic of all pieces! The great melodist feels that he can evoke fear and shudder with a single ple unisono and *alto voce* in both hands, without crashing chords and thundering accents. Anton Rubinstein, the great one, characterized the movement as the wind over the grave. Chopin himself, who disliked every program, confiding in the musical power of his ideas, answered jestingly a pupil, who asked him about the meaning of this *Unisono-Finale*: "There is gossip between the right and left hand." In my modest opinion, there is no gossip between the two hands, no wind over the graves

(there are none of the chromatic passages usually connected with wind and storm) but a demonic round of whirling spiers excluded from the tranquillity and joys of paradise. Childlike hope for another and better world, expressed in the D-flat section of the *Funeral March*, gives way to utter despair. The sonata turns to tragedy.

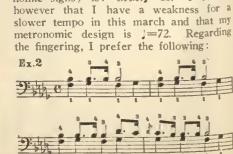
Chopin composed this mighty work amid tropical surroundings, at Las Palmas, the capital of the Spanish island, Majorca, in the autumn of 1838, or winter of 1839. Much earlier, however, he had discovered the "South of music."

In November, 1838, he left Paris and went to Ferrigno in southern France, where George Sand awaited him already with her two children, Maurice and Solange. From there the amorous couple went to Barcelona and took the ship for Majorca. At Las Palmas Chopin fell desperately ill. Tuberculosis declared itself manifestly, he suffered from hemorrhages of the lungs, but his iron will proved indomitable. He composed at this critical time his most forceful works, like the "Sonata, Op. 35," his "Prélude" his terrible "Scherzo in C-sharp minor," musical deeds which defy change of times and are not yet understood by some dry virtuosos who are not musical enough to feel the full greatness of Chopin, this "classical romanticist," as von Bülow used to call him. After having established these historical facts, it remains to show the technical and interpretative possibilities of this march.

The first thirteen and three-fourths measures are built on a bass of two regularly intermittent chords, both belonging to the B-flat minor family.



In the famous edition, by the publishers of *THE ETUDE*, there is left no doubt that the pedal should change at every chord (at every quarter note). It should, of course, be borne in mind that the foot should be raised from the pedal at the same moment that the hands strike the chord, that, on the contrary, the foot should be pressed down at the very moment when the hands are lifted from the keys. Only this inverse operation assures a long, uninterrupted and unblurred sound. Most important is also that the sixteenth in the right hand should get their just and full time. Nothing spoils more the grave majesty of this pathetic melody than too short sixteenths, which are apt to create an atmosphere of levity. The metronomic prescription of our edition (Chopin, himself, abstained in this whole sonata from metronomic signs) is: M.M.=80. I confess, however that I have a weakness for a slower tempo in this march and that my metronomic design is ♩=72. Regarding the fingering, I prefer the following:



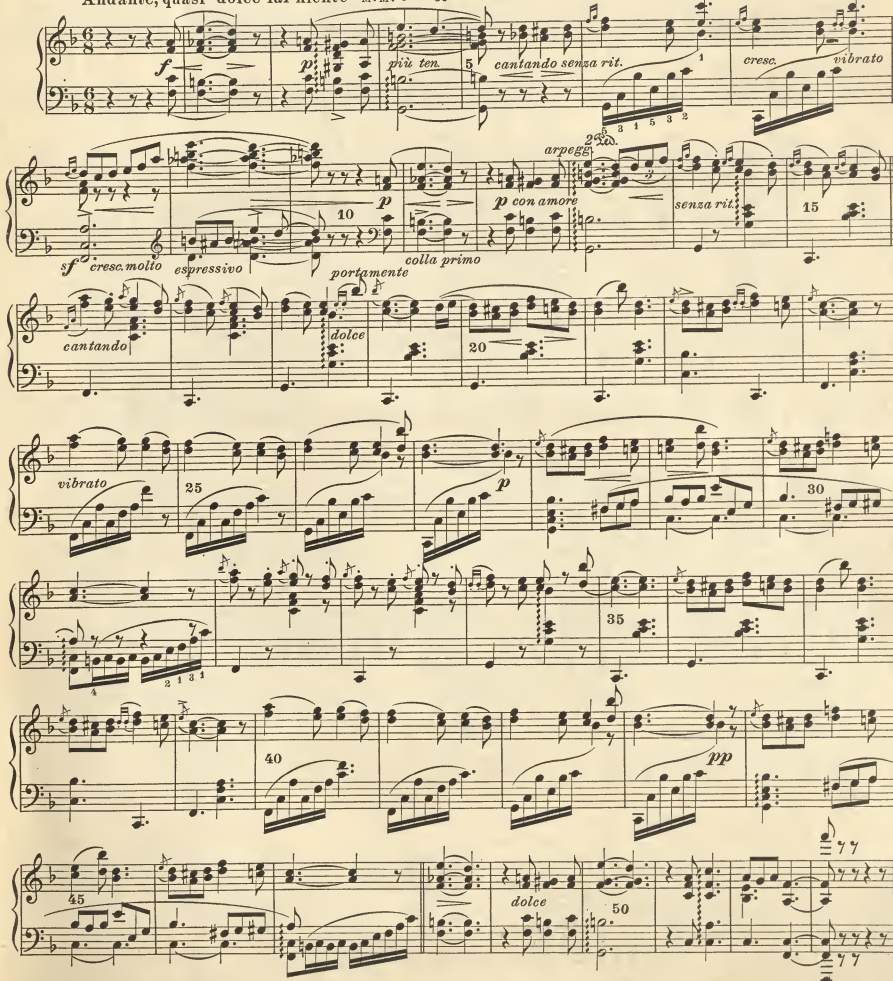
(Continued on page 173)

ALBA DAWN

Nevin's imagination blossomed incessantly like roses on the Riviera. Never did it rise to more delightful and graceful melodic heights than in this ingratiating barcarole.

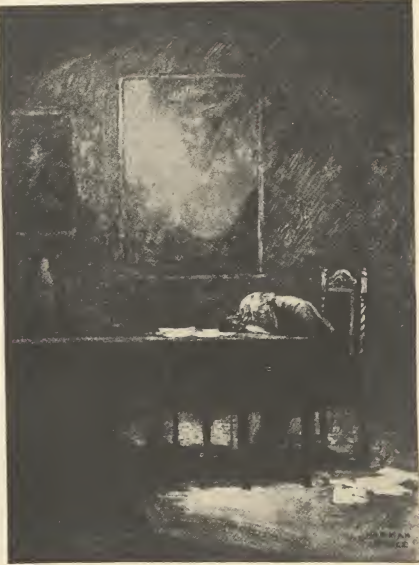
ETHELBERT NEVIN, Op. 25, No. 1

Grade 4. Andante, quasi "dolce far niente" M.M. ♩ = 56



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CHOPIN DREAMING HIS "FUNERAL MARCH"

COMING OF SPRING

SCHERZO

GEORG EGGEING, Op. 157

Georg Eggeing's *Coming of Spring* has been played by large numbers of people and it seems especially appropriate at this season of the year. Played vivaciously and exuberantly it has all of the atmosphere of the coming springtime. Grade 4.

Vivace non troppo M.M. = 84

dolce.
marcato
accelerando
a tempo
fubiloso
Meno mosso
p dolce.
Fine

mf
f
pp
f
pp
D.C.

SUNDAY MORNING IN THE MOUNTAINS

Of all of the Swiss composers of history none has known the piano like Rudolph Ganz. Here is a fine chance to imitate the chorals from hillside chapels as one hears them ringing in the echoing valleys in passing through the Alps. Grade 3.

Quietly M.M. = 96

RUDOLPH GANZ

mf
pp una corda
mf tre corde
pp una corda
echo
f tre corde
pp
mf
pp una corda
echo
mf
pp una corda
echo
mf
pp una corda

CRINOLINE DAYS

AN OLD-FASHIONED WALTZ

Just catch the rustle of taffeta skirts and goodness knows how many silk petticoats as they swing and swirl in the lilt of *Crinoline Days*. Although this composition is essentially a piece, it makes an excellent study in rhythm.

Grade 3. Tempo di Valse M.M. $\text{♩} = 60$

GERALD F. FRAZEE

Musical score for 'Crinoline Days' in 3/4 time, key of D major. The score is written for piano (p) and includes various dynamics and tempo markings. The piece begins with a piano introduction (p) and features a variety of rhythmic patterns, including eighth and sixteenth notes. The score includes markings for 'l.h.' (left hand), 'r.h.' (right hand), 'mf' (mezzo-forte), 'f' (forte), 'poco rit.' (poco ritardando), 'a tempo', 'simile', 'rit.' (ritardando), 'più animato', 'Fine', and 'D.C.' (Da Capo). The piece concludes with a final cadence.

MILADY DANCES

STANFORD KING

Stanford King has caught an individual flavor in this Colonial-like dance for the pianoforte. Be sure to sustain each note for its proper value.
Grade 3½. Andante moderato M.M. $\text{♩} = 69$

Musical score for 'Milady Dances' in 3/4 time, key of D major. The score is written for piano (p) and includes various dynamics and tempo markings. The piece begins with a piano introduction (p) and features a variety of rhythmic patterns, including eighth and sixteenth notes. The score includes markings for 'l.h.' (left hand), 'r.h.' (right hand), 'p' (piano), 'con espressione', 'simile', 'p a tempo', 'mf' (mezzo-forte), 'dolce', 'cresc.' (crescendo), 'f' (forte), 'rall.' (ritardando), 'p a tempo', 'pp' (pianissimo), 'morendo', 'ppp' (pianississimo), and 'pppp' (pianissimissimo). The piece concludes with a final cadence.

MELODIE POETIQUE

Teachers who are hunting for material to help pupils create a lovely tone and an expressive style will find in pieces of this type, in which the melody is carried in the same hand that must also provide part of the accompaniment, very useful study opportunities. Mr. Huertler, who has a charming melodic sense, has provided here a very suave melody with fragrant harmonies. Grade 4.

CHARLES HUERTER

Moderato M.M. $\text{♩} = 78$
Molto espressivo

col Pedale

a tempo

rit.

Piu animato M.M. $\text{♩} = 116$

poco rall.

poco accel.

rall.

largamente

rit.

D.C.

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GONDOLINA

LILY STRICKLAND

Grade 3. Tempo di barcarolle M.M. $\text{♩} = 60$

mp

mf

simile

a tempo

poco cresc.

poco dim.

rit.

D.C.

Copyright 1934 by Theodore Presser Co. 1 Emphasize the graceful, gliding rhythm of the boat-song.

British Copyright secured

f

a tempo

rit.

D.S.

CROCUS BLOOMS

In spring the Alpine meadows are carpeted with crocus blooms, the first joyous signal of the rebirth of the year. Play this original and fluent waltz with grace and smooth rhythm. Make the piece redolent of early April. Grade 3.

Valse lente M.M. $\text{♩} = 132$

ENID JOHNSON

mf

cresc.

rit.

a tempo

dim.

Fine

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See lesson on this piece in this issue
by Moriz Rosenthal.

MASTER WORKS

FUNERAL MARCH

MARCHE FUNÈBRE

The *Funeral March* is the third movement from the "Sonata," Op. 35, published in May, 1840. Chopin used two minor triads in this great work to produce the effect of the heavy-footed mourners keeping step with the somber tones of the deep-voiced bells. The great Polish critic Karasowski said of this impressive March, "It is the pain and grief of an entire nation!" Thousands of pianists will want to play it as the great Rosenthal suggests in this master lesson in this issue.

FR. CHOPIN, Op. 35

Grade 7. M. M. $\text{♩} = 80$

1 *pp* *poco cres.* *Pod. simile* *cres.* 10 *sf* *sf* *più cres.* 20 *pre f* *tr* *ff* *First time only* *For Fine only* 25 *sempre f* *tr* *p* 30 *ppp* 35

TRIO *pp* *poco cres.* 40

a) b)

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1 *p leggiero* *cres.* 10 *p* *dim.* 15 *f* 20 *p* 25 *p* 30 *p* 35 *p* 40 *p* 45 *p* 50 *p* 55 *D.C.* 60

GAVOTTE IN G

Handel's facility for writing charming dances in the prevailing style of his time has been remarkable in that these compositions, played in the proper spirit, seem to have a present day timeliness which can only be ascribed to genius.

Grade 3. Tempo di Gavotte M. M. $\text{♩} = 126$

G. F. HANDEL

1 *p leggiero* *cres.* 10 *p* *dim.* 15 *f* 20 *p* 25 *p* 30 *p* 35 *p* 40 *p* 45 *p* 50 *p* 55 *D.C.* 60

f 25 *pp* *f l.h.* 30 *rit.*

a tempo *p* *cresc.* 35 *f l.h.* *rit.*

a tempo *f* 40 *ff* *largamente e rit.* *Fine*

Intermezzo M.M. = 138

p un poco più mosso 50

60

a tempo *mf* 65 *cresc.* *marcato* 70 *dim. e rall.*

75 *cresc.* *marcato* *molto rit. e dim.* *p D.C.*

THE CLOSE OF DAY

Words and Music by
GEORGE LAVAIN

Andante con moto

mp The shadows steal a-cross the heav'n, And si-lent

mp

cresc. *rit. e dim.* earth bends to a-dore; In-to my heart Thy bless-ed peace send, Thou art my God for-ev-er

cresc. *rit. e dim.*

a tempo *mf* *più mosso* The eve-ning bless-ing do I

a tempo *mf* *più mosso*

cresc. *f* crave, Lord, For-give me if my feet have strayed; Pro-tect me with Thy lov-ing kind-ness, For

cresc.

Tempo I *mf* In Thy hands my sins are weighed. The hush of

mp

twi - light falls a - round me, The stars are shin - ing from a - bove; My soul is stirred to deep con -

cresc. tri - tion, Re - ceive my wor - ship and my love, *dim. e rit.* re - ceive my wor - ship and my love.

SOMETIMES, WHEN SILVER MOONBEAMS STEAL

DANIEL S. TWOHIG

OSCAR J. FOX

Con molto espressione

mf

Some-times, when silver moonbeams

steal A - cross the eve - ning sky, I wan - der down dream paths we knew, To

dream of days gone by; To build sweet fair - y castles there, And our love hours re -

view, To dream, while sil - ver moonbeams steal, of you, sweetheart, of you.

The fra - grance of the dew - kissed -

rose - Whose pet - als sweet - ly glow, A haunt - ing strain of mel - o - dy, From

out the long a - go, Calls to my heart, each plaint - ive note, In dreams, in dreams of

ec - sta - sy, To sing, while silver moonbeams steal, Love's song of mem - o - ry.

AUTUMN SONG

THE ETUDE

R. O. SUTER

Andante moderato M.M. ♩ = 88

CELLO

PIANO

CODA

CELLO

PIANO

CODA

mf sul G ad lib.

mf *dolce* *poco rit.*

mf con anima *dolce*

mf con anima *dolce*

mf *poco rit.* *D.C.*

dim. poco rit. *D.C.*

p *poco rit. morendo*

THE ETUDE

IMPROMPTU RELIGIOSO

MARCH 1935

Page 165

W. D. ARMSTRONG, Op. 129

Andante espressivo M.M. ♩ = 66

MANUALS

PEDAL

MANUALS

PEDAL

mf *poco cresc.*

rit. *poco rit.*

mf *poco cresc.* *espress.* *poco cresc.*

rit. e dim. *dim.* *poco dim.* *pp* *Lento*

THE TOP O' THE MORNIN'

SECONDO

JOHN PRINDLE SCOTT

Allegro M.M. ♩ = 126

Allegro M.M. ♩ = 126

f *mf* *a tempo* *cresc.* *f* *rit.* *f a tempo* *fine* *cresc.* *f* *dim.* *f* *D.S.*

THE TOP O' THE MORNIN'

JOHN PRINDLE SCOTT

Allegro M.M. ♩ = 126

PRIMO

f *mf* *a tempo* *cresc.* *f* *rit.* *f a tempo* *fine* *cresc.* *f* *dim.* *f* *D.S.*

LITTLE BRIAR ROSE

FRANZ SCHUBERT
Orchestrated by HUGO FELIX

With charm

1st Violin

Piano

Flute

Trpt.

p

pizz.

mf

mp rit.

a tempo

mf arco

f

p

pizz.

Trpt.

arco

mf

pizz.

mp rit.

a tempo

mf arco

Flute

f

FLUTE

LITTLE BRIAR ROSE

FRANZ SCHUBERT

With charm

2

p mp

a tempo

p

mf

rit

p

a tempo

mf

rit

f

LITTLE BRIAR ROSE

FRANZ SCHUBERT

1st B \flat CLARINET

LITTLE BRIAR ROSE

FRANZ SCHUBERT

With charm

p

a tempo

p rit.

f

p

mf

p rit.

f

LITTLE BRIAR ROSE

FRANZ SCHUBERT

1st B♭ TRUMPET

With charm

pp

mp espr.

a tempo

p rit.

pp

p

mf

pp

pp

pp

pp

Solo

mf

a tempo

pp

p.

mf

LITTLE BRIAR ROSE

FRANZ SCHUBERT

E♭ ALTO SAXOPHONE

LITTLE BRIAR ROSE

FRANZ SCHUBERT

With charm

1 1

pp *mf*

pp rit *a tempo* *f* *p*

mf *pp rit* *a tempo* *f*

TROMBONE or CELLO

LITTLE BRIAR ROSE

FRANZ SCHUBERT

With charm

The musical score for 'With charm' is written for a single melodic line in bass clef, 4/4 time. The key signature has one sharp (F#). The score is divided into three systems. The first system begins with a piano (p) dynamic and includes a triplet of eighth notes. The second system starts with a piano (p) dynamic, followed by a piano (pp) dynamic, and then a piano (p) dynamic. The third system begins with a piano (p) dynamic, followed by a piano (pp) dynamic, and then a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings (p, pp, mf). The tempo is marked 'a tempo'.

p *pp* *pp* *p*

rit. *ppp* *a tempo* *pp* *mf* *p* *pp*

pp *p* *a tempo* *pp* *mf*

SWING SONG

SWING SONG

This piece is written for the *first, second, and third* fingers of each hand. Both hands should be kept in position over the keys. Recite four measure sections (notes and fingering) *before playing* as an aid in reading and memorizing. Grade 1.

Rhythm Drill: Place palms of hands together and swing arms to right and left alternately on the first beat of every measure. Count "1-2-3" or sing the words.

Moderato M.M. ♩ = 108

HESTER LORENA DUNN

HESTER LORENA DUNN

Moderato M.M. $\text{♩} = 108$

Swing-Ing

mf Swing- ing, swing- ing, High in the air we are swing- ing to - day; Swing- ing, swing- ing, We are so glad we are swing- ing to - day; Swing- ing, swing- ing, 10 Swing- ing, swing- ing,

Fine

f We think that swing- ing is our nic- est play. Down to the ground and then up in the sky, Up a- gain, down a- gain, 15 Oh, how well like to keep swing- ing all day!

p How time does fly! Now we come down aft- er touch- ing the top, Low- er and slow- er we come to a 20 stop.

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SCAMPERING SQUIRRELS

Grade 2.

Allegretto M.M. = 144

BERNIECE ROSE COPELAND

Allegretto M.M. ♩ = 144

mp

f

10

f

15

20

mf

25

mf

D.C.

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LITTLE ROSEBUD WALTZ

Grade 2.

Tempo di Valse M.M. ♩ = 144

WALTER ROLFE

Pomp and Circumstance
Op. 29, No. 1

Andante

mf

Fino

Animato

f

D. C.

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MY SHADOW

ALICE C.D. RILEY

JESSIE L. GAYNOR
DOROTHY GAYNOR BLAKE

Grade 1 $\frac{1}{2}$.

M.M. = 112 3 2

The musical score is written for piano and voice. It consists of two systems of music. The first system has a treble and bass staff. The treble staff contains the melody with lyrics: "I've a fun-ny lit-tle play-mate, Who lives up-on the wall. Some-times he's ver-y, ver-y short, Some-times he's ver-y tall. But the". The bass staff contains a simple accompaniment. The second system also has a treble and bass staff. The treble staff contains the melody with lyrics: "fun-ni-est thing a-bout him, As I think you will a-gree, Is that when I stand quite close to him, He looks so much like me.". The bass staff contains a simple accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *rit*.

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PRELUDE IN C MINOR

F. CHOPIN, Op. 28, No. 20

Probably the most played of all Chopin preludes. This arrangement, while slightly simplified, retains the majesty of the original. Use syncopated pedaling with it. Release and put down the damper (right) pedal just *after* the chord is struck, not *with* the chord, and the effect will be continuous, without a conflict of harmonies. Grade 2½.

Largo (*Slow, broadly*) M. M. ♩ = 52

Largo (Slow, 6/8) J. S. BACH, BWV 1002

ff *mf* *cresc.* *p* *cresc.* *10* *p*

rit. *pp a tempo*

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COCK O' THE WALK

GUSTAV KLEMM

Grade 2^{1/2} Sprightly M.M. $\text{♩} = 116$

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SPRING IS HERE

HELEN L. CRAMM, Op. 35, No. 1

Grade 1. Allegretto M.M. $\text{♩} = 132$

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Name Age

Street No.

City State

"Funeral March" of Chopin

(Continued from page 150)



My reasons are the following: If the thumb of the right hand is used on every tone of the lower voice, the movements of both hands become very much alike. Besides there is a more even touch derived this way (in changing the same finger from key to key).

In the twentieth measure small hands are confronted with a marked difficulty:

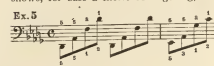


Here the following arrangement is suggested.



This is not without its difficulties but can be conquered by careful practice.

And now to the middle section (the Trio). Again, the excellent Presser edition shows, for bass a choice of fingering.

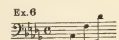


of which I prefer by the one indicated below the staff.

I heard this march interpreted by Anton Rubinstein no less than six times—the last time under most interesting circumstances which may be quite well mentioned because of the historical interest attached to them. Anton Rubinstein was an admirer of J. N. Hummel, the pupil of Mozart and himself a noted composer; and he accepted an engagement to play at Presburg (the birth-place of Hummel) and to dedicate the whole receipts of this musical festival to the creation of a monument to Hummel. As the distance from Vienna to Presburg is scarcely more than thirty miles, which were easily traveled by rail in one hour, I rather as if even the power to feel loss and grief would vanish.

An interesting incident of my own career may be related here. I was announced for a recital in London when suddenly King Edward VII fell ill and died after a short sickness. My recital was postponed to the following week. The program, beginning with the "Sonata in B-flat minor" by Chopin, remained unaltered. The first two movements were finished and I struck the first chord of the "Funeral March" when I heard a sudden rush, a rush coming from the audience and saw that the whole public had risen from the seats and listened standing, during the whole march, to this storming and very much earthbound. I will say only that the first movement of Chopin's "Sonata in B-flat minor" (he

played no less than four sonatas on this evening, besides a dozen of smaller pieces) lacked a little bit of grandeur and passion, that the *Scherzo* was a miracle of technic and sentiment, and that the *Finale* was blurred beyond belief by incessant use of the pedal, terrific crescendo and incorrect technic. But most interesting of all four movements was the *March funebre* (*Funeral March*). He did not care a bit for the prescriptions and the will of this mighty composer, whose true and modest interpreter he should have been. On the contrary, and in spite of his glowing admiration for Chopin, he disfigured the text and the meaning of the supreme Polish master. Quite at the beginning he put his lion's paws into the keys, thundering four times the B-flat minor chord at the contra bass octaves. After this he began the *March*, quite *pianissimo*, went on in a *verecundo a fortis*, continued more and more *fortissimo* until he reached an unearthly tonal climax. Then he played the *Trio* (in D-flat) with very rich and luscious tone, even at those places where Chopin prescribed a *pianissimo*. His left hand on this occasion sounded much too heavy, my clumsy, for which Liszt put the fault to the fingering.



which destroyed the *legato*. When Rubinstein returned to the first part of the march, he began almost *fortissimo*, diminished by and by to a whispering *pianissimo* and then finished the piece with the tenderest *diminuendo*. What any doubt (and he explained it in this way) he imagined a procession coming gradually nearer and afterwards passing and dying away. This proceeding has been imitated by many great and small artists; but it seems, to me at least, a very superficial interpretation, and a wrong one besides. Suppose, for a moment, the listener to the procession's music should not remain at the same place until the music dies away, but, giving way to a very human sentiment, should follow the procession, then this whole interpretation loses all meaning. Still there is a wonderful impression, if the last twelve measures are played *diminuendo*. Then it sounds rather as if even the power to feel loss and grief would vanish.

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THE SINGER'S ETUDE

Edited for March by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

The Maintenance of Vocal Integrity

By ALBERT LUSHINGTON

EVER SINCE the study of the voice assumed the full dignity of an art, attempts have been made to discover and to offer to its votaries, some panacea whereby the instrument, upon which the practice of their art depends, might be maintained at the highest possible state of efficiency.

The Greek sophists were followed by their servants bearing some of the many voice preparations known as "Asterice," with which they lavied their throats during lengthy harangues.

In Rome, Nero, subjected himself to a regime as rigorous as it is interesting: "At night Nero lay upon his back with a thin sheet of lead on his stomach. He purged himself with clysters and emetics; he abstained from fruit (1) and all the dishes which could harm the voice; for fear of alarming the notes, he ceased to harangue the soldiers and the Senate. He even kept near him an officer to take care of his voice. He no longer talked save in the presence of this singular Governor, who warned him when the spoke too high, or when he forced his voice; and, if the Emperor, carried away by his sudden passion, did not listen to his counsellors, he made him close his mouth with a napkin."

In modern times the sacrifices appear hardly less heroic, and the *Full Hall Gazette* of 1869, published an authentic list of panaceas used by the greatest singers of that time. Here are some of its revelations:

Lahaut used two salted cucumbers; Sontheim used a pinch of snuff and a glass of cold lemonade;

Wachtel used the yolk of an egg beaten with sugar; Steger used brown juice of Gambirius;

Robinson used soda water; Malbran used a pot of porter; Nilsson used sardines; Sontag used beer;

Mario used cigars.

Now from cucumbers to soda water, and lemonade to sardines, is a wide and vague latitude, even allowing for all the idiosyncrasies of "artistic temperament."

The Fragile Instrument

IT IS an incongruous fact, that notwithstanding the advance of modern science, and the very formidable array of "voice books" published, vocalists seldom carry the full glory of their voices into their early years of middle life. Yet it is doubly important that they should do so, inasmuch as the vocalist, unlike the instrumentalist, has to wait for maturity before commencing to practice on his or her instrument.

To what extent is it possible to prolong the life of a voice? For an answer, we need only to recall such artists as Patti, who commenced her career in 1859 and was still receiving eulogistic press notices in 1908, or Battistini or Lili Lehmann, and we have the most comforting reassurance.

Some Fundamentals

OUR INQUIRY involves two main considerations: (a) Whether the voice be correctly produced, that is, without friction and waste of misdirected energy. This is dependent on the team-work between master and pupil, on the competence of the one and the aptness of the other.

(b) Our present concern, however, is the far simpler inquiry into the requisites for efficient vocal hygiene, or the maintenance of vocal integrity. This involves two broad physiological functions:

1. The free and unobstructed vibrations of the vocal chords; and
2. The reinforcement given the sound thus generated, by the various resonators of the larynx, pharynx and post-nasal spaces.

Situated within the post-nasal spaces and larynx are certain minute glands whose office it is to supply the mucus which acts as a lubricant for the voice tract, including

the cords. It is the overactivity of these glands which causes the symptoms of "phlegm" and "catarrh" and induces the harsh "coarse" which dislodges it. Accompanying this condition, the turbinates behind the nose are usually swollen. Whilst these conditions exist, it is positively dangerous to attempt the study of singing; because they are apt to lead to the forcing of the voice, in a search of the desired "resonance," which is bound to be lacking.

Does the Stomach Sing?

SCIENCE has made it increasingly clear that most of the ills to which the body is heir, may be traced to incorrect dietetics; and this is especially true of the voice. For there is not only the direct connection between the alimentary tract and pharynx, but also their nerve supplies are intricately interwoven and mutually affect one another. Because of this, every experienced singer knows how the state of his voice depends upon the condition of his digestive organs. In Italy singers speak of "constipation of the nose," and over here we have seen the term "nasal paralysis" used by the proprietors of a spray.

The question of diet is too personal to admit of any stringent general rules. As Bacon expressed it, "A man's own observation, what he finds good of, and what he finds hurt of, is the best policy to preserve health." But here are a certain few elementary rules worthy of observation:

- (a) Do not overeat. Upon this law hang all the others; and the best way of enforcing it is to stop eating before you must do so. Be satisfied but never satiated.
- (b) Allow at least four hours between substantial meals; and do not sing immediately after eating a full meal.
- (c) Eat a mixed and varied diet, with an abundance of vegetables, fruits and salads.
- (d) Drink a generous quantity of water and acid fruit juice: this es-

pecially for those suffering from excessive catarrh.

(e) Of great importance, too, is the habit of thoroughly cleaning the mouth with dental floss and salted water after meals. This will obviate excessive secretion of saliva, due to portions of food lodging between the teeth.

(f) The question of exercise is easily settled. Any form, which takes one outdoors and which does not induce panting for breath, will suffice; for singing is itself a wonderful physical exercise, demanding great reserve of energy. A "Daily Dozen," the first thing in the morning, with deep breathing always, will drive away that sluggish feeling and will add brightness to the day and voice.

(g) Smoking in moderation does not seem to be harmful, and is even encouraged by Sir Charles Santley. But, undoubtedly, it must not become a constant habit. (Mario paid for his indulgence, with an extremely sensitive throat; and there are those who say that Caruso sacrificed his devotion to the weed.

Avoid Extremes

IN SHORT, the singer need not adopt the life of an ascetic; but his must be a life of moderation, without those excesses which invariably exact a full penalty for their indulgence.

Vocal integrity is as essential to the voice user as "condition" is to the athlete; for the vocalist must be, first of all, a vocal athlete before there is any possibility of his becoming a vocal artist. It is only by adhering unwaveringly to the laws of the human body that the singer ever shall be able to play upon his instrument, "The lyre of God," with that elegance and easy assurance which will enable him to transcend the physical and to enter those regions where are possible the noblest and loftiest flights of his choiced art.

worn and trembling. For this the remedy is practically the same as for the one strained by wrong tone production. Patience in perfect rest, and then a minimum of its practice but very, very slowly increased, is a safe cure. Bodily ailments are for the skilled physician's attention. Almost every vocal ill may be prevented, and eliminated, by careful, healthful breathing, and with an eternal vigilance that there is an effortless turning of the breath stream into beautiful tone.

Opening the Voice

By GURDON A. FORD

STRIKE a key on the piano, and a string is set in vibration and produces a tone. Now lift the dampers and strike again. A series of tones above the one struck comes into vibration, and by listening it will be heard that the tone is carried and amplified by these "over-tones," which vibrate in sympathy with the fundamental tone. This is an illustration of what is meant by the expression, "opening the voice."

In the correct effort to open the voice there will be a use of the cavities and surfaces whose resonance adds to the fundamental voice the overtones needed to enrich and amplify it.

This opening can be done in a general way only. One cannot say, "Open the stomach, or 'Open the sinuses.' But if one thinks, 'Open the voice,' there will be an opening of whatever needs to be opened to give the tone the added color and richness desired. This opening is more like yawning than anything else to which it can be compared; and yet it is not exactly the same. Try before the mirror and it will be found that the back of the throat will be noticeably expanded in all directions, broadening, widening and deepening it. Observe and try to remember the feeling of grateful roominess and brightness which, when done easily and rather gently. Now try to reproduce this sensation when singing a tone, and let the tone seem to fill up the "roominess."

Try to sing "in," and it will be found that it is from within that the tone is amplified. Do not try to sing "out," for in so doing one must close the inside more or

less to make the tone seem to go "out." It will go out of itself, because there is no place else for it to go.

The same closing will take place if too much emphasis is put upon singing "forward." The tone is forced to come "forward" by giving less room at the back, and so it becomes "white" or shallow, with insipid, callow and colorless quality. Do not try to drive but try to fill. Give the overtones a chance, by taking the dampers off them or, in other words, by opening the voice.

Trying to open the voice also helps wonderfully to counteract the all too common tendency to contract the throat. It also helps to prevent the tendency of the larynx to rise as the upper register is approached, when it needs, if anything, to be lowered. This "opening" affords an immediate sense of relief as the higher tones are reached, as if obstruction were suddenly removed or interference taken away.

The golden ringing quality of the great voices comes from the utilizing of all resonances, not of one particular resonance. It comes from an incisive and sharp pointed pinching and driving, but from an opening, expanding and amplifying process practised until every corner of every cavity is fully expanded and filled with intensity. If rightly practiced with patience and discretion, this growth goes on for many years before all its possibilities are reached and the voice attains its full maturity and splendor. What is overdone in the first five years will lack in the last ten.

Queen and Singer

By HERMIONE ESTHER EDWARDS

GOO Queen Victoria may have been to an extent responsible for some of the rather straight laced formalities of the era which bears her revered name; for she had most of her views as to propriety of conduct under all conditions. Nevertheless, to have come face to face and to receive one smile from her good countenance was enough to dispel any preconceived notions of Her Majesty's strictness. She could command every deference due her exalted position, and she could still be human.

One of the manifestations of this humanity was her love for music and even an evident pleasure in participating in it when the opportunity presented itself by a second song in such a manner that Mendelssohn wrote home that he never had heard better singing by an amateur.

The young Queen must have had both a voice and a considerable technique; otherwise she could not have sung for her guests the part of *Pamina*, with Rubini as the *Tamino* and Lablache in the part of *Sarastro*, in the famous trio, *Donque il mio ben*, from Mozart's, "The Magic Flute."

How different from the present, when the social leader is either too proud to cultivate music seriously or apt to be looked upon by her associates as just a little queer if she does so. Perhaps it would be better if we had someone in commanding position set an example in having music in the home other than that secured by turning a dial. Perhaps we may have the day when seeing pictures of themselves in a box at a sporting event and a "jollified" row-wow," will hold a lesser lure for our ladies of leadership than does the presiding over a cultured drawing-room.

Duo, *No Jovianer Cradle* from Ricci's opera, "Il Disertore"
Sung by
Her Majesty and Prince Albert

On the same program with the royal

songsters were Rubini and Lablache, the Caruso and Battistini of their day.

"That particular scene," writes Mr. Worsman, "was one of the brilliant for the young Queen had been only five months married." He tells also of her youthful pride in singing. An incident characteristic of the simplicity of spirit which colored the whole life of "The Peerless Queen," happened on an evening at Buckingham Palace when Mendelssohn accompanied Her Majesty in one of his songs and a nervousness caused her to fail to hold the last long G, upon which she naively apologized, "Generally I have a sack a long breath." Then the promise confirmed this by a second song in such a manner that Mendelssohn wrote home that he never had heard better singing by an amateur.

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Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself.

Just Intonation in Violin Playing

By ALBERT GALE
PART I

G-sharp and A-flat are not the same tone. G-sharp is higher and leans toward A while A-flat is lower and leans toward G. Here is a two-measure transition using both of these tones:

The vibrational length of the strings is exactly three inches. To measure the string length, use a piece of cardstock or a cardboard strip about a half inch wide and carefully measure off three inches in the middle of the string. Do not measure the length. Never use the end of the string to measure. The string must be cut so that the inch may be too long or too short. The ending must be cut so that the string is long enough to accurately placing of the printed marked strings. Always use a sharp knife to cut the strings. The strings must be drawn. Make your string measurement from the face of the nut (the side nearest the bridge) to the top of the bridge (fiddle side) for the two lowest and D strings. Thirteen inches is the usual length for full-sized violins. The string grooves in the nut of the violin are not deep enough to hold the string. The fingerboard that only a thin calling card may be slipped under at that pointing can be playing easier. At the other end of the fingerboard, the string must be an eighth of an inch high. If your string is higher than either end than the measurement I have given, then your locations are not right. Move together than those of the

Accurate Measurements

PERHAPS it would be best at this point to say something about finger width measurements. Use a stiff rule—a tape line will not do—and lay the rule on top of the finger across the nail at a point about one fourth of an inch from the tip. Do not have the finger on a table or other support while measuring, as that will flatten the end out. Taken in order from the first finger to the fourth, the measurements of average adult widths will be 56, 56, 56, 56.

Notice the difference in location of the flat and G-sharp. If the third finger is on the upper drawing, or the fourth finger is on the lower drawing were placed midway between the A-flat and G-sharp lines you would have the "tempered" tone, which many less discriminating players use.

Play the melody of the example in three different ways. First play it as notated Ex. 2, using the locations you have marked on your fingerboard. This will sound the way the physicists tell us Ex. 1 should sound.

inches is the usual length for full-sized violins. The string grooves in the nut of my violin allow the strings to lie so close to the fingerboard that only a thin calling card may be slipped under at that point. It makes playing easier. At the other end of the fingerboard the strings are about an eighth of an inch high. If your strings are higher at either end than the measurements I have given, then your locations of tones will be closer together than those I am about to give.

it, slower it gets, the closer you are to exact
in tune. When you find the precise spot where
ex- all pulsations cease, then you will have the
ted lower string vibrating exactly twice
for every three vibrations of the upper string.
x. 1 and you will have a *perfectly* tuned perfect

or very near that. If your widths are less than these, then do not crowd your fingers too closely. If they are greater, then you may have to push one finger out of the way to make room for the other. I am speaking now of intervals of a *small* half step.

The next step is to place the third finger on the D string to form G, second line of the staff. Sound this with your open C. Roll your finger and eliminate all pulsations, and then mark the location. Let the

Peterson
By T. I.

ONE of the greatest drawbacks to the violinist is undue preference for one or two favorite positions. Many players feel "at home" in their favorite position, and that it is like pulling teeth to induce the rest to try any of the others; preferring rather to destroy the symmetry of their work by ungainly shifts and unnecessary crossings of strings.

BY T. D. WILLIAM

Many years ago a violinist (not, however, of the orthodox type) called my attention to this almost universal fault and suggested a plan whereby one might know which positions were best adapted to certain keys. The object of this was to simplify the performance of certain "note groups" by placing the hand where it could cover the greatest number of notes in any group.

The difficulty with the second position is not so much in its playing as in its reading. We have accustomed ourselves, from the very beginning, while playing in the first position, to place the first and third fingers on lines (instead of spaces) and it has become a habit so firmly fixed in our minds that now we regard it more as a pest than a virtue.

By ROBERT BRAINE

If our teacher has only a few pupils at the start, he could invite several other players to join the ensemble, even if they

get music out of our fingers before it even gets into our heads. This is where the antiquated theory of "mastering one position at a time" (which usually began and ended with the third) has put many an ambitious player "on the rocks"; because the hand cannot be definitely set to any one position while going from one interval to the next. The difference between fingers is changing with each move, and stretched notes (as in fingered octaves) are being made with both outside fingers. The most logical thing to do, is to study "tone finding": that rarest of all faculties, which enables one to know which fingers to put down next, without having to refer to the finger or position marks over the notes.

The teacher can well afford the hour or two of extra work, because all in the group can be taught at once, and pupils and their parents will appreciate the extra instruction they are receiving without additional cost. The pupil who has only one half-hour lesson a week, will get, in this way, an hour and a half or two hours instruction.

[illegible]

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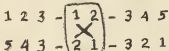
The Crossing Point of the Scale

By SUSAN BELL BRYAN

It is easy enough to play the scales of C, G, D, A and E, hands alone or in contrary motion, but when the beginner starts to put hands together it becomes a bit confusing.



This is because the hands seem to be working differently, but they really work together in three sections, thus—

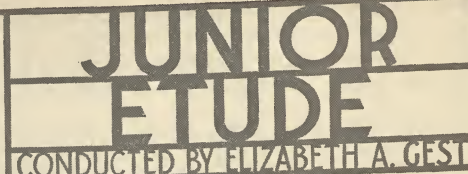


Notice that the third fingers always come together, and that the pair, thumb and two, come together on the same pair of tones in the middle of the scale. These two middle tones make a crossing-point in the scale, for while the third finger of the left hand crosses over and the thumb of the right hand passes under (just the opposite, of course, coming together), and thus the third fingers come together on each side of the crossing point. The middle crossing-point in the C scale is F-G; in the D scale it is G-A; and so forth. Practice these crossing points separately and you will have lovely smooth scales.

The Cant-Find-Em

"Well," said Miss Teacher at the end of a busy day, "everyone had the CANT-FIND-EMs today." Mary Ellen couldn't find her note-book. Jack lost the musical dictionary I loaned him last week. Betty thinks her new piece. Marie left her exercise book at her grandmother's. Sydney missed he left his music roll at Jim's house but Jim says it is not there. But Lulu had everything she needed. She always does, fortunately and she makes up for lots of the CANT-FIND-EMs."

What about yourself?
Do you ever get the CANT-FIND-EMs? It is a most troublesome ailment but can easily be overcome by taking a dose of CAREFULNESS before and after each practice period. Try this regularly, and if you have the CANT-FIND-EMs the trouble will soon disappear.



A Profitable Practice

By MARCIA HARRIS

With one eye on the clock Bill finished playing the *Happy Farmer*, rattled through a few more pieces, then threw his music on top of the piano and rushed out of doors. None of the pieces had been well played, he knew, and his lesson came the next day; still, the sun was shining and his friends were out playing ball and he was missing all the fun. So he thought his practice could wait.

However, he no sooner thought this than he began to feel ashamed. It was he himself who had begged for music lessons, and his parents consented, although they were hard pressed for money and wanted him to wait one more year.

"I guess it is up to me to make good, after all," he told himself, "and if I am ever going to get any where I'll have to work in earnest." Bill was a very honest boy, and realized that if his parents made little sacrifices to pay for his lessons, it really was up to him to do his part.

He swung around on his heel and returned home. Out came the music books and the practice period began in earnest. It was too late to play ball, anyway, he consoled himself.

At the first sound of music his mother came to the door. "Why Bill," she said, "I thought you had gone out."

"I did," said Bill, glumly, "but I came back to practice."

"Well, it is a lucky thing you did. Mr. Clayton just 'phoned over a few moments ago. He has a chance to drive over to Bramwell tonight to the symphony concert, and if you are ready in half an hour, we will stop for you and take you with him."

"Hooray," cried Bill, excitedly. "The symphony! You bet I will be ready."

He swished around on the stool in sheer joy, then suddenly stopped, his face sobered. "I don't see how I can do it, though."

SO BILL WENT TO THE CONCERT

You see, it costs fifty cents, even for the poorest seat, and I only have fifteen at present."

Mrs. Miller reflected. "I know; and your father and I really should not waste any thing on concerts when there are so many necessities to be bought, but it does seem a shame, when you are so keen about music. And after all, I suppose you really do have to hear some good music once in a while if you want to succeed, and you don't get much chance around here. So you go ahead and I'll fix it up some how."

"Eg, hip," cried Bill, "but you would not call it wasting money, would you? Because I'll promise you it will not be wasted. I wish you could come, too."

So Bill went to the concert with Mr. Clayton, and on the way they talked about the program.

"There is a competition in connection with this concert, Bill, and I want you to enter it. All you have to do is to write an essay on your impressions of the concert and submit it to the conductor before the first of the month."

"But I do not know much about symphonies, and things like that yet," said Bill.

"You have a try at it. It is not technical knowledge they want so much as a genuine music appreciation, and you can qualify in that, I know."

Two weeks later Bill walked into the dining room as his family were assembling for supper. "I won the prize," he fairly shouted.

"You won? Why that is splendid," said his father. "What was the prize, son, I forget."

"One whole year's music lessons free! You may be sure I will not cut my practice tonight. I said it was up to me to make good and I meant it."

Bill's voice was lost in the applause and clatter of his family.

"I bet I could have won it," taunted his elder brother.

"You? I guess not. You have to know something about music to win a prize like that."



Star Songs

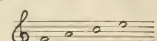
Then there would be a chorus grand, 'Twould fill all sky and space; And if the moon could beat the time As forth the sound would swell;



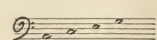
Musical Alphabet

By JAMES NEILL NORTH

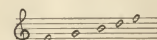
SPACES
The TREBLE spaces that I see
Are F and A and C and E.



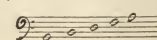
The spaces in the BASS will be
An A and C and E and G.



LINES
The Lines upon the TREBLE clef
Are E and G and B, D, F.



And now the BASS lines I will say—
They're G and B and D, F, A.



Musical Resolutions

By GERTRUDE GREENHALGH WALKER

Do you make resolutions all the year?
And do you keep them?

Any way, why wait for New Year's to make improvements? Improvements should be made whenever they are needed. New Year's or any other time. Check yourself on the following resolutions and see if you are one hundred per cent perfect. If you are, you do not need these particular ones but can go ahead and make and keep others, harder than these. But even easy resolutions are hard to keep strictly, so check up on these.

1. I will PRACTICE joyfully and regularly each day.
2. I will COUNT aloud when I practice.
3. I will watch all DYNAMIC signs.
4. I will be ON TIME for my lessons.
5. I will NOT CANCEL a lesson except for illness.
6. I will send due NOTICE if I must cancel a lesson.
7. I will HELP my teacher by helping myself.
8. I will give my TEACHER credit for all she has done for me.
9. I will SHARE my music with all who are interested.
10. I will give thanks to my PARENTS for giving me the opportunity to learn and to appreciate music.



Junior Etude

By ANN MEREDITH

"Susan," said Miss Miller one day, when Susan had brought some of her friends to visit the music class, "why don't these friends of yours study music?"

"They do not like it," answered Susan.

"Jo Ann's favorite subject is geography and Beth's is arithmetic, and Patsy's is history, and—"

"And mine is grammar," said Ruth.

"And mine is language," said Helen.

"Well, Jo Ann, you know music is geography, too. Where is middle C and what are its boundaries? Can you make a map of the keyboard? What composers lived in Italy?"

Jo Ann started to smile.

"And Beth, arithmetic is certainly in music. How many eighth notes equal one quarter note? Into how many sixteenth notes is a dotted half note divided? Do you know your table of intervals?"

And Beth started to smile.

"And as for history, Patsy, we have ancient, medieval and modern. What was the first type of music? How did the use of notation come about? When was the piano invented? Who was Bach?"

And Patsy started to smile.

"And music is just made up of grammar. Ruth. What is a musical phrase? What is the structure of a major scale? How many chapters or parts in a sonata?"

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"And even spelling. Who can find the letters on the keyboard that spell baggage, or fade, or efface, and lots of others? How do you spell the major triad starting on C-sharp?"

"Language? Who said they liked language? What does *andante* mean? and *diminuendo*? And music, you know, is a universal language, loved and understood by all the world."

So now the girls are better friends than ever because they have the same favorite subject, music, only they all see it from different angles and they never knew before how interesting it could be.

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JUNIOR ETUDE—(Continued)

Everyone's Favorite Subject

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THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month, "When I Grow Up." Most cannot not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not, or belonging to a Junior Etude Club or not.

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JUNIOR ETUDE CONTEST

THE EIGHTEENTH of March. Names of prize winners and their contributions will be published in the issue for June.

Put your name and age on upper left corner of your paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

Competitors who will not comply with ALL of the above conditions will not be considered.

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Fifty Years Ago This Month

WILLIAM H. SHERWOOD, perhaps the most brilliant pianist and teacher of long American lineage which our country has produced, wrote in *The Etude* this valuable advice on *How to Practice*:

"The pianist should sit on a low seat during much of his practice, thereby bringing the elbow below the level of the keyboard. This will necessitate an effort to hold the wrist up, thus helping one to acquire a light hand and a loose wrist—indispensable to an easy and fluent style."

"With a high elbow comes generally a heavy, sluggish wrist, which causes one to rest the arm more or less upon the keys. This habit is a very bad one, inasmuch as it affects the sound of the notes played constantly, rendering pianissimo playing all most impossible, as well as causing much inequality in scale passages and the like,

where the thumb is passed under the hand, or the fingers over the thumb.

"The elbow should be trained to stay down near the side and a little in front of the body. It should be held steadily down and heavy, while the wrist be taught to move in different kinds of motion. Many of my pupils have been materially aided by being required to hold a pencil or book under the upper part of the arm during the practice of wrist exercises.

"The four kinds of wrist motion referred to are:

First—The ordinary action of the hand up and down from a stationary forearm, as in ordinary octave playing.

Second—The action of the wrist itself up and down, the finger tips remaining motionless on or near the keys, with the elbow likewise stationary.

Third—The movement of the wrist

from right to left (particularly difficult in extended movements).

Fourth—A rolling motion of the wrist and hand, whereby the opposite sides of the hand will be alternately raised and depressed. (This latter motion is so difficult to understand and to do with any reasonable degree of ease or effect, even under the supervision of a teacher who understands it, that I have very little confidence in the most carefully written attempt at explaining it.) One might try to keep the wrist loose, and the elbow still—thoroughly—then loosen the side of the wrist nearest the thumb, keeping it lowest during the effort to raise the opposite side of the hand. The reverse movement, that is, that of lifting the thumb side of the hand, is altogether too easy, it being in fact the general position of most hands, and a bad one for most purposes.

For most hands are held in the position of a side-roof, the weak side being lowest, giving a constant avoidance of power to the three stronger fingers, and fearfully slighting the fourth and fifth fingers.

"Now through this varied cultivation of the forearm and wrist we can expect to develop the power to assume a good position of the hand, with reference to an equal chance for the weak fingers (enabling us to hold the weaker side of the hand high and to subdue or hold the stronger fingers in check), thus making it more possible to play five notes in succession (an unusual acquisition).

"The fingers need a complete independent training in at least three different directions. Generally only one is taught, as in the case with the wrist movement."

Why Every Child Should Have A Musical Training

By ALICE M. GODDELL

(One of the letters which had missed winning a prize in our recent contest under the above heading.)

ONE of the most vital questions before educators and parents today is this: "How may we best prepare our children for later years of responsibility?" Throughout the various phases of life—its daily routine, its hours of leisure, its moral and religious problems—mental alertness and high ideals are necessary.

The study of music develops quick thinking together with rapid physical response. A child playing an instrument reads the notes on the page and at the same time produces the correct tones. Whether he is playing or singing, with the music before him or from memory, before an audience or alone, concentration, perseverance, accuracy and self-control are required. When these habits are once established they are not easily broken. Their transference into all activities is a recognized psychological fact.

A musical training is of great value in producing and maintaining high ideals, and is something interesting for the child's leisure hours and the chances that he will indulge in undesirable pastimes are greatly reduced. Music offers one of the solutions for this problem. A child delights in "doing things." Give him an incentive, an opportunity to "show off" either by performing for a small group, playing in the school or church orchestra, or singing in the Glee Club or children's choir, and his eagerness to increase his ability is doubled. Furthermore, a most desirable social contact and religious influence is thus secured.

A study of music also gives the child a cultural background which in later years is of inestimable value. It will enable him to appreciate good music, and he will also aid in his appreciation of other arts, for the laws of beauty bind all arts together. Thus the study of the art of music should help to make more beautiful the greatest of all arts—the Art of Living.

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Widor—Grand Old Man

(Continued from page 144)

A Ripe Maturity

THIS STORY should close without pointing out the part played by Widor in the musical history of this country. We find him associated with some of the worthiest institutions established on a permanent basis: the Casa Velasquez, which in Madrid is a replica of the Villa Medici and the Palais Farnese in Rome; the Maison de France in London; and the American Conservatory of Fontainebleau, of which he is the guiding soul.

At all times Widor stood by his younger colleagues, putting in action the weight of his influence whenever the cause was worthy. In 1903, as Gabriel Dupont, altho' ready consensative, was unable to travel to Milan and receive the Sonzogno Prize, won over two hundred and thirty-seven contestants from all nations, it was Widor who took his place and attended the initial performance of the crowned opera, "La Cenerentola." In 1912 he took an active part in the election of Gustave Charpentier to the Academy; and as the vote was secured, he taxed hurriedly to Montmartre, climbed three steps at a time to the "immortal" apartment on top of the house, and took him in his arms to give him the great news. During the war, as a new seat had become vacant, he started promoting the name of Claude Debussy. But Debussy, ill in bed, hesitated. He thought he never could comply with the requirements of a candidacy, personal calls, gathering of documents, and so on.

Widor, however, insisted, saying that he would take care of all that personally. Unfortunately his efforts were in vain. Debussy's condition did not permit of any travel, and death took him away in March, 1918, several months before the date set for the election.

Now one last little personal touch. Widor dresses invariably in grey or dark blue. He wears soft flowing, dark blue neckties, as can be seen in one of the accompanying pictures. But one thing is noticeable in his attire, especially in France where the love of decorations and other "boys of vanity" reaches such considerable proportions: the button hole of his coat is entirely free from ribbon or any other exterior sign. Widor has been the recipient of dozens of decorations. He is knight, officer, commander of many orders; in fact he is one of the most "decorated" men in the world. But in his modesty, perhaps a trifle exaggerated on this subject, he is content with wearing these distinctions morally.

Next Month

THE ETUDE for APRIL, 1935 will include these interesting features

HIS PUPILS MADE MILLIONS

Frank LaForge (teacher of Lawrence Tibbett), whose pupils have earned fortunes by their singing and who is one of the most famous of living accompanists, has written for the April ETUDE a commanding interesting article on "Cultivating a Dependable Musical Memory."

THE SAVOYARD SAGA
Here is a lively article upon the famous D'Oyly Carte Opera Company from the Savoy Theatre, London, and how they have had fifty years of triumph in the Gilbert and Sullivan Operas. It is filled with sprightliness and interest.

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Bands and Orchestras

(Continued from page 179)

effect at the close had been produced, and scarcely credited my assertion that a moderate tempo was the sole cause. The music leader in the orchestra, however, might have divulged a little secret, namely this: in the fourth bar of the powerful and brilliant entr'acte

we were at once distinguished by a softer inflection, which, I now could easily permit to swell to fortissimo, thus the warm and tender motive, gorgeously supported by the full orchestra, appeared happy and glorious.

I interpreted the sign — which in the score might be mistaken for a *diminuendo* accent, as a mark of *diminuendo*





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